THE NEW YORK DRAMATIC MIRROR

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JESSIE BARTLETT DAVIS.

AT THE THEATRES.

Palmer's.—Aristocracy.

A comedy in four acts by Bronson Howard. Produced Nov. 14.

Jefferson Stockton	Wilton Lackaye
Virginia	Viola Allen
Diana Stockton	Blanche Walsh
Sheridan	Paul Arthur
Mr. Hamilton Stuart Laurence	W. H. Thompson
Mrs. Laurence, nee Ten Broeck	Helen Tracy
Katharine Ten Broeck Laurence	Josephine Hall
Stuyvesant Laurence	S. Miller Kent
Prince Emil von Haldenwald	William Faversham
Octave, Duc de Vigny-Volante	Frederic Bond
The Marquis of Normandale	J. W. Piggott
The Earl of Carysford-Leigh	Bruce McRae
Grimthorpe	Henry W. Montgomery
Martin	Edwin Nordant

In the speech that he made last night after the third act of Aristocracy, Bronson Howard said that the moral of Aristocracy is, "don't monkey with the buzz-saw." The buzz saw in this case means the aristocracy of effete Europe whose scions, according to our dramatist, are very bad men, indeed, and not to be thought of by title-loving American girls and their aspiring mammas.

But, apart from the moral, the new play scored a genuine success—we might almost say a triumph—and the "twenty-two years of kindness," for which Mr. Howard thanked the brilliant and enthusiastic audience in his speech (the first, by the way, ever demanded of him by a metropolitan assemblage), may be said to have found its culmination on this most auspicious occasion.

There are persons who insist that the stage is not a school room, and that its function is one of amusement rather than one of education. Mr. Howard's play both amuses and teaches a lesson.

The story is one of social ambitions fortified by money—a lever that in these days will move almost anything and accomplish almost anything—but embittered by experiences that seem very probable in the light of latter-day international schemes of position and matrimony.

The Stocktons are a Western family enriched by one of those sudden flukes of fortune that have lifted to the surface from the indefinable depths of a great population so many American families. The husband has conquered material things, and the wife would subdue natural social antagonisms and surmount the difficulties that lie in the path to modish distinction.

The daughter is engaged to Stuyvesant Laurence, whose family is proud of Knickerbocker lineage and Puritan blood, and looks down on her; and the father and husband would achieve position in New York to offset this belittling of his daughter. He rents the London house and estates of an English marquis with a view of entering the penetralia of New York *via* London.

Meantime the Laurence family opposition separates Stuyvesant and Virginia, and the latter, through pique, weds a dissipated Austrian prince. This ornamental son-in-law signalizes his entry into the Stockton household by an attempt to seduce the young and attractive mother of his wife. He has almost succeeded in destroying the peace and happiness of the family when his death in a duel purifies the atmosphere.

The foreign types appear to be somewhat exaggerated but they are effective, at all events. The character of Stockton is finely drawn. It is one of the truest and most virile Americans we have seen on the stage.

The dialogue is direct, relieved by excellent comedy, punctuated with keen thrusts of satire, and satisfying in the passages of passion and strong feeling. The construction is workmanlike and artistic, the French society drama of the best sort serving as the model. The third act is intense in interest and the situation at its close admirable.

Indeed, the play is the best work of native origin that has been seen in a decade. It is by far the noblest and the strongest drama that Mr. Howard has written.

Aristocracy is expertly staged. The cast was selected, we believe, before the play was written and, therefore, there is not a misfit in it.

Mr. Lackaye was virile and at times impressive as Stockton. Mr. Faversham played the deadly fascinating Austrian prince with nice discrimination. Mr. Bond as a Frenchman who aspires to be the friend of the house, but ends by respecting Virginie's purity, found hearty favor, and Mr. Piggott contributed a delightful sketch of a bankrupt English earl. Mr. Kent made an interesting young lover.

Blanche Walsh played the difficult role of Diana, Stockton's wife, skilfully and convincingly. Her methods are fine, and her intelligence is unfailing. There is a sense of artistic propriety in everything she does that commands admiration.

Miss Allen was sufficiently earnest and tearful as Virginie. Miss Hall made a bright picture as Katharine.

Another capital characterization by Mr. Thompson, was his Hamilton Lawrence. There was delicious subtlety in his portrait of a New York aristocrat. The minor parts were well played.

The comedy is beautifully put on. Mr. Unitt's three sets are worthy of high praise.

Judging from Aristocracy's reception last night it is the hit of the Fall season.

Herrmann's.—Little Tippett.

Farcical-comedy from the French by H. and B. Paulton. Produced Nov. 12.

Oliver Newton	Edward M. Bell
Austin Tippett	Charles Bowser
Evered Brodside Dunker	Harry Allen
George Gibb	Harry Morgan
Rufus Delaney	Henry J. Bradley
Madge Tippett	Mabel Bert
Clara Newton	Ida Waterman
Geranium Gibb	Mrs. Harry Bloodgood

Little Tippett, which has enjoyed a successful tour on the road, was introduced to a metropolitan audience last Saturday night. Harry and Edward Paulton, who adapted the piece from Alexandre Bisson's Les Joies de la Paternité, have not made any material change in the story. The broadly suggestive dialogue caused the men in the audience to laugh and the women blush. Toward the end of the play, the misunderstandings reach a complexity that is wearisome, and in the scene where Mrs. Tippett's uncle believes her to be an outcast, and where Mrs. Newton belabors her husband with an umbrella, they are uncomfortable. However, many of the scenes are really funny, and evoked much laughter.

Tippett and Newton have in turn married and divorced from an adventuress, and each has married again. Newton receives a letter, saying that this woman has borne a child of which he is the father, and that the infant will be sent to him. Newton's bride is ignorant of his first marriage, and this announcement places him in a predicament, from which he rescues himself by readdressing the letter to Tippett, who then believes that it is his child. Tippett, by the way, has been separated from his wife for some time, and in reality and unknown to himself, she has borne him a child.

When the nurse arrives with Little Tippett, the father thinks it is the child of the other woman, and that his wife has magnanimously adopted it. Further complications arise from the presence of a second baby, the offspring of two married servants in the house. Newton is seized with parental fondness for this latter baby, thinking that it is his own, and steals it, hoping his wife will accept it. The child is finally restored and matters straightened up. The divorced wife had no child, and had hit upon the idea as a blackmailing scheme to obtain money.

The piece was acted in great spirit, and the players were thoroughly versed in their parts. Edward M. Bell met with a warm reception, and was a capital Newton. That excellent comedian, Charles Bowser, acted his difficult role in a very clever manner. Mabel Bert and Ida Waterman were beautifully gowned and sufficiently capable as the respective wives of Tippett and Newton. Harry Allen as the uncle, was excellent, Harry Morgan made an amusing butler, and Mrs. Harry Bloodgood, a bright maid. The two babies conducted themselves in a thoroughly creditable manner.

The audience was large and apparently highly pleased.

"ARISTOCRACY," AT PALMER'S THEATRE.

UNDER THE DIRECTION OF AL. HAYMAN AND CHARLES FROHMAN.

Casino.—The Fencing Master.

Comic opera in three acts; composed by Reginald de Koven, libretto by Harry B. Smith. Presented Nov. 14.

Francesca	Marie Tempest
Torquato	William Broderick
Pasquino	Jerome Sykes
Galeazzo Visconti	Charles Hopper
Count Guido Malaspina	F. Michelena
Filippa	Grace Golden
The Marchesa di Goldoni	Mrs. Pemberton-Hincks
Theresa	Bessie Cleveland
Pietro	Agnes Sherwood
Michaele Steno	Henry Leoni
Rinaldo	J. A. Furey
A Gondolier	George Mackenzie
Fortunio	Hubert Wilke

It seemed to be the general first-night verdict at the Casino on Monday that the score and the scenery of The Fencing Master are far better than the libretto. Between the scenery and the score it is a toss up.

If we could forget La Cigale, Puritania, and a few of the productions under the management of Rudolph Aronson, we could say that no opera comique has been more sumptuously presented than The Fencing Master. Reid, Shaefer, and Gros, who painted the scenery, and Captain Alfred Thompson, who designed the costumes, deserve laurel wreaths—especially the Captain.

Reginald De Koven also deserves a laurel wreath, but we are afraid that the halo that Robin Hood has cast about his head will make the wreath fade. There are by no means so many delightful melodies in The Fencing Master as there are in Robin Hood. In his latest composition Mr. De Koven has made an effort to compose music of a more lofty kind than heretofore, and the result is that there is more dignity and considerably less vivacity noticeable in some of his work. The finale of the first act, however, is quaint and lively; the quartette in the second is brilliant and spirited; the finale of the second act is dramatic and well carried out, and a solo by F. Michelena, the tenor, is tuneful albeit florid.

The story of The Fencing Master is more amusing than probable. An Italian girl, Francesca, daughter of a master of fencing, has been reared as a boy and in boy's attire. When she has become a master-at-arms she falls in love with Fortunio, heir to the throne of Milan, who, like every one else, believes her to be a boy. This makes the love episodes amusing in their complications. Fortunio has loved the young Countess Filippa, while Francesca as a youth is loved by Marchesa, a young widow. The bankrupt Duke of Milan employs a band of brigands, organized as a stock company, to suppress Fortunio; but after various wild hardships and mock misfortunes the threads are all untangled and felicity reigns. In the meantime an elopement by Fortunio and the Countess is frustrated by Francesca, who informs a rival; and Fortunio fights a duel with Francesca only to disclose her sex and to learn to love her.

The Dresden china prima donna, Marie Tempest, went uncracked through the furnace of a metropolitan first night. The few minutes after her first appearance made it evident that her popularity here has not diminished, and it may be said that her appearance in The Fencing Master has not altered it. She was not in particularly good voice on Monday, but her *chic* and aplomb make one easily forget that fact.

Miss Grace Golden's high, clear soprano voice has expanded, and gained power.

Mrs. Pemberton-Hincks seemed to be very nervous on Monday. Bessie Cleveland sings what little she has to sing agreeably, and her presence on the stage is welcome. William Broderick is a vigorous Torquato. Charles Hopper is not funny as the Duke of Milan, and Jerome Sykes, as the astrologer, is funny. Mr. Sykes has a voice that is a twin to De Wolf Hopper's. Hubert Wilke, as Fortunio, is picturesque, and gallant.

What The Fencing Master needs is a new libretto—and not until then Manager Hill can get out his S. R. O. sign.

Manhattan.—Lena Despard.

Comedy-drama in five acts by F. C. Phillips and F. C. Grant. Produced Nov. 14.

Captain Jack Fortinbras	Maurice Barrymore
Count Paul Dromiroff	Mons. Marius
Algernon Balfour	H. C. Conway
Sir Thomas Gage	C. M. Collins
Captain Fairfield	Guy Standing
Lord Slumberton	J. A. Holland
M. Bandisson	T. Adams
Jack Rawtrey	Walter F. Murray
Lady Dumer	Grace Huntington
Beatrice Vyse	Beverley Sitgreaves
Lady Gage	Ashforth Griffiths
Pelicie	Emma Ragger
Lena Despard	Mrs. Bernard-Beere

The audience that passed beneath the unfinished portico of the Manhattan Opera House last night was large enough to have filled every space in many of the metropolitan theatres. It occupied the visible seating room in this new house, which has a capacity approaching that of the destroyed Metropolitan.

The crude aspect of the Manhattan exterior, however, was no index to its interior. There were evidences of hasty preparation within, but mainly it was in shape for show and for the entertainment. And it was so novel and striking that an early gathering found scant time to scan before the play began.

No theatre in New York has such brilliance of artificial light. After passing the lobby, one is startled by the incandescent display. It is almost an Edisonian exposition, and imperfect details of attire and complexion, fashioned and fabricated in domestic shadows, stand out to be seen of all eyes. Perfect presentability no doubt rejoiced in it last night; but there are few costumes and few faces that can withstand such search.

Space is not at hand to describe the house beyond the details already given of it in The Mirror. It is striking in decoration, convenient in its seating spaces and foyers, and unique in many essentials and details. The mezzanine floor, wholly devoted to boxes that face the stage, is novel. All its room for view seems well-devised. The only feature at first suggesting criticism is the acoustic. While the house may serve admirably for music, it does not seem to commend itself for the drama. Last night much of the speech on the stage was quite inaudible in seats that should command perfect audibility.

Although the large audience was apparently fashionable, it was not a typical first-night gathering. And this suggests that possibly the builder of the house has found a new source of supply in his location, unless it be that a number of other important events at the moment may have drawn severally on the regulars.

The occasion was the American debut of Mrs. Bernard-Beere, in a new version of the story made familiar here by Mrs. Langtry, under the name of As in a Looking-Glass. The present title is Lena Despard.

Mrs. Bernard-Beere has been heralded as a great actress. Managerial enterprise has named her the English Bernhardt. If there could be such a person, perhaps Mrs. Bernard-Beere might assert such identity. She is tall and slender, with a mobile face, a mouth of character, and an imitative habit of attire. Superficially she might be accepted as she has been announced. But intrinsically, in dramatic art and its shades, she bears no resemblance to the French woman. The English actress has an ease in quieter scenes evidently due to breeding. She is at times angularly graphic in excitement. But she discloses no feeling subtlety, and never thrills, unless it be with her vocal force. As a rule, her reading is monotonous, and her voice is sometimes strident. It was the only one on the stage last night that was always audible. The actress was applauded, called out, and florally complimented. But cleverness, and not genius, was the main-spring.

Maurice Barrymore was the figure next in prominence. He was at first uncertain in his lines, but he has not in a long time been seen in a character that so well fits his ability, his appearance and his moods as does that of Captain Fortinbras. The careless yet cunning turpitude of the role was skilfully pictured.

Mons. Marius, who has appeared in the part abroad, is an effective Dromiroff. H. C. Conway acts Balfour with careful attention; Grace Huntington is a clever Lady Dumer; Beverley Sitgreaves is an earnest and effective Beatrice Vyse; and the minor parts are satisfactorily described.

One might perhaps question the artistic warrant for Episcopal furniture in Fortinbras rooms, which are the scene of gaming, but the play is in the main handsomely and symmetrically set.

Madison Square.—Councillor's Wife.

Comedy-drama in three acts, by Jerome K. Jerome and Eden Phillpotts. Produced Nov. 17.

Ted Hornton	William Morris
Jack Medbury	Orrin Johnson
Theodore Travers	Cyril Scott
Adam Cherry	W. H. Crompton
Ben. Dixon	James O. Barrows
Nelly Hornton	Sydney Armstrong
Mrs. Ben. Dixon	Odette Tyler
Primrose Dean	Agnes Miller
Mrs. Wheedles	Kate Denin-Wilson

The Councillor's Wife was produced for the first time in New York at a special matinee on Thursday at the Madison Square Theatre by Charles Frohman's company. The play has been produced this season at Chicago and in Philadelphia.

A brother and sister defrauded of their fortune, are living in a garret. The sister is about to marry a benevolent old man in order to bring comfort to herself and to her brother. Of course there is a poor lover who is jilted. He is a careless young artist. Then a rich relation appears; money becomes abundant, the benevolent old man finds out his mistake and the careless young artist gets the heroine.

It seems, however, that the husband of the rich relative, who pretends to be a philanthropist, is a hypocrite. He has another wife living; he has embezzled, and his picture gets into the London *Police News*, because he has conducted himself in an unseemly manner in a museum. Contrasted with this character—Ben. Dixon—is the character of the benevolent old man—Adam Cherry.

Dixon and Cherry are remarkably well conceived and exhibited. The churlish wiles, the sophistry, the egoism of the one and the simplicity, the kindliness and the obtuseness of the other make splendid antithesis; and, as acted by James O. Barrows and W. H. Crompton, they become the most realistic and engrossing figures in the piece.

Most of the situations in The Councillor's Wife are weak, and the majority of the characters are as old as those in Mr. Jerome's clever book, "Stage Land." But there is a charm of sentiment, an abundance of quiet and humorous incident, and a degree of reasonableness that, taken into consideration with the roles of Dixon and Cherry, make the piece worthy of repetition.

We had hoped that the stage newspaper reporter had seen his day. But he pops up again in The Councillor's Wife, and he is as offensive as ever—although acted by so affable an actor as Cyril Scott.

William Morris, as the brother that lived in the garret, is earnest, so is Orrin Johnson, as the artist with the tie. Sydney Armstrong's performance of the sacrificing sister is quiet, suggestive of reserve force and resignation. Odette Tyler, as the wife of the hypocrite, is bright and buoyant—as described by the programme. Agnes Miller again indicates her right to be designated one of the best ingénues on the stage. Kate Denin-Wilson is excellent in a small part.

Lyceum.—The Grey Mare.

A hearty welcome was extended to the Lyceum company on its return to this city last night. The patrons and friends of this favorite organization turned out in full force, and evinced their thorough appreciation of a most artistic performance by frequent and enthusiastic applause. The Grey Mare, which closed the last season, was repeated last night, preceded by the charming curtain-raiser, White Roses. The cast is the same as when these pieces were given before, and the double bill was rendered in a finished manner. In The Grey Mare, Miss Cayvan, Miss Shannon, Miss Tyree, Mr. Kelcey, Mr. Ratcliffe, Mr. Williams, and Mr. Le Moyne all appear to great advantage. White Roses employs Miss Cayvan, Miss Shannon, and Mrs. Whiffen, and it serves as an excellent predecessor to the amusing comedy which follows. The present bill is expected to run until the early part of December, when Sardou's new comedy will be presented.

Bijou.—Fun on the Bristol.

Comedian Sheridan continues his engagement at the Bijou with a revival of Fun on the Bristol, which in new form and with new persons was introduced last night to an audi-

ence of good size. There have been many developments in this style of entertainment since Fun on the Bristol was first seen, but a quick enterprise has clothed this farce with enough of the later embellishments of its kind to bid strongly for a new success. Of Sheridan's peculiar comicality in it nothing need be said. Its specialties include a troupe of Japanese that afford an interesting variation of dancing, which in many forms pleases the town, a new Parisian café singer, Mons. Girau, makes an individual revelation. Mlle. Bonisi, another Parisian vaudevillier, adds to the seemingly endless variety of her class, and Inez Arno performs a dance called the Mephisto. Gracie Whiteford, the soubrette, and others prominent in Mrs. O'Brien, Esq., are retained in fit lines of effort.

Grand.—The Soudan.

A large audience was attracted to the Grand on Monday night on the return to this city of The Soudan, an English military spectacular melodrama. It is the joint product of Henry Pettitt and Augustus Harris, and has been played with success throughout the country.

The plot is transparent from the start, but the piece nevertheless possesses so many touches of comedy and pathos, and the action is so well sustained that the interest and sympathies of the audience are held throughout. The performance is well rendered by an efficient company of players, and the scenic effects are capitally arranged. The scene in the fourth act where an English body of soldiers pour over the walls of an Arabian city, was most realistic and called forth well merited applause.

Fourteenth Street. Blue Jeans.

Blue Jeans returned to its birthplace last night where it attracted a house as large and as enthusiastic as that which witnessed its first advent. The piece was mounted with the same care and completeness that marked that occasion, and it was acted with spirit by a capital company. Frederick Vroom as Perry, A. C. Moreland as the Colonel, Andrew Robson as Ben Boone, Jennie Goldthwaite as Sue Eudaly and Laura Burt as Jane all deserve the favor bestowed upon their intelligent and successful efforts. Decidedly Blue Jeans has not worn out.

Harlem Opera House.—School for Scandal.

Last night Marie Wainwright began a fortnight's engagement in Harlem before a large audience. She appeared as Lady Teazle in a creditable revival of the School for Scandal. The heroine of Sheridan's masterpiece was acted with high intelligence and admirable finesse by Miss Wainwright, who proved herself to be a charming comedienne. Barton Hill was an excellent Sir Peter. Charles was captally played by William Ingersoll, while Joseph was in the capable hands of Nathaniel Hartwig. Eleanor Carey gave an admirable performance of Mrs. Candour. Next week Miss Wainwright will play Amy Robsart.

Tony Pastor's.—Variety.

There were new faces in Mr. Pastor's performance last night. The Powers Brothers and Tessie Powers delighted the large audience with their sketch, A Bicycle Ride. Master Leon, the phenomenal "baby orator," charmed all with his clever recitations. Sam Dearin, Burns and Donnelly, Henry Clio, Hilton, and the fair magician Kamochi, all lent variety and interest to the strong bill. Bessie Bonehill and J. W. Kelly were applauded, while Katie Lawrence deepened the favorable impression she made last week.

Broadway.—Wang.

Wang, the old reliable favorite, was revived last night at the Broadway by Mr. Hopper and his company to the evident delight of the large house. The star was irrepressibly and spontaneously amusing as ever, while Miss Fox, Miss O'Keefe, Miss Millard, and Mr. Reed acted and sang their well-known characters with customary success. This is the last week of the Hopper engagement.

People's.—The Fire Patrol.

That realistic melodrama, The Fire Patrol, began a week's engagement at the People's last night. The audience was large, and the excitements of the play moved it frequently to enthusiasm. The incident of the fire patrol wagon and horses went excitingly, and the scene in the Black Hills, presenting the ore crushers in operation, was heartily applauded. The company is quite equal to any demand of the play.

Jacobs'.—Alvin Joslin.

After quite a long absence from the scene of his old laughter-making triumphs Charles L. Davis has returned with Alvin Joslin to delight and amuse the public. He opened a week's engagement at Jacobs' last night to a packed house from whom he elicited the full measure of his proverbial "ho ho laughs." As the quaint old farmer Mr. Davis was thoroughly amusing, and his hilarious impersonation was well supported by the work of his company.

Columbus Theatre.—My Jack.

The stirring melodrama My Jack was presented by Walter Sandford's company at the Columbus Theatre on Monday night. The cast is a strong one, and the scenic effects exceptionally fine. The play was well received, and promises to prove a drawing card this week.

At Other Houses.

John Drew, in The Masked Ball, attracted a large house to the Standard Theatre last night, where the run, begun so prosperously at Palmer's, is continued. Mr. Drew's company—especially Maud Adams—aided the star in making the performance lively and laughable throughout.

The Scout is a popular success of the most emphatic sort at Niblo's, where it is now in its second week. The houses have tested the theatre's capacity.

At the popular Imperial Music Hall Fougère, Basco and Roberts, The Girards, Edwin French, and many other clever specialists give capital entertainments to large gatherings.

A Gilded Fool at the Fifth Avenue is drawing large houses, and Mr. Goodwin has succeeded in extending his engagement, a good stroke of business.

Candy, and particularly its cleverest interpreters, Ebert, Zink, and Selma Goerner, remain high in public favor at the Union Square.

A Hole in the Ground is the attraction at the Windsor this week. The piece was seen by a good-sized audience last night.

That sterling performance of Diplomacy by the Coghlans and their superb company, will close its run at the Star on Saturday. Next week E. S. Willard will be welcomed back to the metropolis in The Middleman.

Throughout the election excitement, Squatter Sovereignty, at Harrigan's, was prosperous, and it so continues.

Bluebeard, and The Rendezvous, the first features of the change in entertainment at Koster and Bial's, are very successful. Fred Solomon, the new soprano Victoria Walters, Madge Lessing, and Charles E. Burroughs in the principal parts are well received. In the vaudeville, Vanoni this week sings new songs, the Berats introduce novelties, and the Edouardos have a new feature, and Zoe on the flying rings, Jenny St. Clair in ballads, and Wood and Shepard fill out the bill.

The Trans-Oceanic vaudeville company, although representing a form of entertainment quite new at Proctor's, passed a successful week at that theatre, and last night began a second one.

THE BROOKLYN THEATRES.

Columbia.—Captain Lettarblair.

Edward Sothern began his engagement last evening, presenting Captain Lettarblair before a large and appreciative audience. The young actor is a great favorite in Brooklyn, and he was warmly greeted. In the supporting company are C. P. Flockton, Rowland Buckstone, Morton Selten, Lawrence Clark, Virginia Harned, Jennie Dunbar, Kate Pattison-Selten. At the Wednesday and Saturday matinees Captain Lettarblair will be preceded by The Disreputable Mr. Reagan.

Grand.—The Black Detective.

The Black Detective, written by J. J. McClosky, a resident of Brooklyn, opened at the Grand last night and pleased the audience. Wash. Melville, Steve Maley, George S. Robinson, John F. Ryan, Ada Boshell, Lizzie Scanlan, and Nellie Waldron sustained important parts. Several specialties were introduced.

Park.—The Stormy Petrel.

Annie Pixley, who had not been seen here for two seasons, appeared last night in The Stormy Petrel. The actress was vivacious and charming as of yore, and received liberal applause. She will appear in Miss Blythe of Duluth during the latter half of the week. Fanny Davenport in Cleopatra next week. The Urania spectacle, A Trip to the Moon, will be given several afternoons this week.

Holmes' Star.—Ten Thousand Miles Away.

Oliver Doud Byron and Mrs. Byron were welcomed by a crowded house last night, presenting the melodrama, Ten Thousand Miles Away. The thrilling situations were heartily applauded.

Amphion.—The Lion Tamer.

Francis Wilson and company in The Lion Tamer began a week's engagement at the Amphion last evening. This is their first appearance in this city. The success of the piece and the personal popularity of the comedian served to draw a crowded house. The cast consists of W. T. Mack, Myron Calhoe, Charles Plunkett, Clara Eissing, Laura Moore, Clara Allen and Lulu Glaser. Next week, The Soudan.

Lee Avenue.—Mavourneen.

Chauncey Olcott appeared in the leading character of Mavourneen at the Lee Avenue on Monday night. The audience was large and heartily enjoyed the popular play. The company is very capable. A Parlor Match is the next attraction.

Bedford Ave. Shadows of a Great City.

Shadows of a Great City was produced at this theatre last night. The realistic features were exceptionally good. The audience was large. Annie Ward-Tiffany next week.

Hyde and Behman's.—Specialty.

The Reilly-Woods company opened a week's engagement last night at this house. There are several clever performers with the company. The usual daily matinees are given.

NORA MACHREE.

Sidney R. Ellis' scenic production of Nora Machree will resume its season on Dec. 5. Since Sadie Scanlan's death the play has been rewritten. A remarkably strong company has been engaged, headed by Gus Reynolds, who has made a reputation in Irish characterizations. Resita Worrell, sister of Mrs. George S. Knight, has been engaged to play the title-role. She possesses youth, beauty, a highly cultivated voice, and is said to have magnetic powers. Mr. Ellis has had some new special scenery painted.

THE CHRISTMAS MIRROR

FOR 1892.

WILL BE PUBLISHED EARLY IN DECEMBER.

This Number will be Unprecedented in Size, Beauty, and Artistic and Literary Excellence.

The distinctive character of THE MIRROR'S CHRISTMAS NUMBERS has been always their comprehensive embodiment of the spirit of the stage. The aim has been to make these publications essentially theatrical, as far as might be typical and representative of the profession. In an even greater degree will the forthcoming number illustrate and accomplish that purpose. We take pleasure in announcing the following list of

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The work of the foregoing artists will be supplemented by copious pictorial work from the pens and brushes of

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THE NEW YORK
DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - NOVEMBER 19, 1892

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—WANG, 8 P. M.
BIJOU—FUN ON THE BRISTOL, 8:15 P. M.
GRAND OPERA HOUSE—THE SOUDAN, 8:15 P. M.
HARRIGAN'S—SQUATTER SOVEREIGNTY, 8 P. M.
H. R. JACOBS'—ALVIN JOSLIN, 8:15 P. M.
HERRMANN'S—LITTLE EIFFEL, 8:15 P. M.
IMPERIAL MUSIC HALL—VAUDEVILLE, 2 P. M. AND 8 P. M.
KOSTER AND BIAL'S—VARIETY AND OPERETTA.
LYCEUM—THE GREY MARE, 8:15 P. M.
NIBLO'S—THE SCOUT, 8 P. M.
PALMER'S—ARISTOCRACY, 8:15 P. M.
PEOPLE'S—THE FIRE PATROL, 8 P. M.
PROCTOR'S—TRANS-OCEANICS, 8:15 P. M.
STAR—DIPLOMACY, 8:15 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
UNION SQUARE—THE LILIPUTIANS, 8 P. M.

BROOKLYN.

AMPHION—THE LION TAMER.
BEDFORD AVENUE—SHADOWS OF A GREAT CITY.
COLUMBIA—CAPT. LETTARBLAIR.
GRAND OPERA HOUSE—THE BLACK DETECTIVE.
LEE AVENUE ACADEMY—MAVOURNEEN.
PARK—ANNIE PIXLEY.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

SIGNIFICANT FACTS.

THE fact that during the past twelvemonth THE MIRROR's advertising patronage has doubled is worthy of note. A comparison of the present volume of business with that of one year ago discloses that our advertisements not only occupy regularly twice the space that they did then but that they represent twice as many advertisers.

The significance of this increase does not end here. A comparison of our advertisements with those of the dramatic paper that in point of advertising business ranks next to THE MIRROR reveals that this journal is not only patronized by more representative professionals than any other, but that it is patronized by more professionals than any other.

Never has any dramatic journal in this country made such a showing of professional cards as this journal now makes. The popularity and the large support given to this particular department may be instanced as demonstrating not only the substantial value of THE MIRROR as the actor's preferred advertising medium, but also the intimacy and strength of the relations existing between the members of the profession and their organ.

For fourteen years, under one management and one editorial control, THE MIRROR has served as exponent, advocate and friend of the American stage, and it is gratifying to be able to say that its steady and constant growth in circulation, in influence and in business patronage has been so remarkably accelerated within the past year, during which period frantic but futile attempts have been made by would-be competitors to lure the profession away by means of false beacons or to coerce them into irregular channels by bushwhacking methods.

In the face of these fruitless efforts THE MIRROR has doubled its advertising patronage and has enjoyed a larger growth of circulation than during any corresponding period.

A couple of months ago THE MIRROR was enlarged by the addition of two pages, and there is every probability that yet another permanent enlargement will be rendered necessary shortly.

PERSONAL.

HOYT.—Charles H. Hoyt, the author of many successful farce-comedies, was elected on Tuesday last to the New Hampshire Legislature as a Democrat from Charlestown, being the first member of that political faith from that district since his father served in that capacity several years ago. Mr. Hoyt came to town Wednesday night and made a speech to the audience of the Madison Square Theatre, the event being the anniversary of A Trip to Chinatown. After the performance, the actors had a wine supper with Mr. Hoyt.

BONEHILL.—Bessie Bonehill's latest songs, "John Bull," and "Buttercups and Daisies," have made a capital hit with the audiences at Tony Pastor's Theatre. Miss Bonehill will sail for England next month to fulfil engagements at the Empire and other music halls. She promises to return to us soon, however. Miss Bonehill is to be credited with one of the biggest successes ever made at Pastor's.

WILDER.—Marshall P. Wilder intends to go on tour in a few months at the head of a company of specialty performers.

STETSON.—John Stetson was in town last week on business connected with his theatrical ventures.

MARBURY.—Between the rush of office business and the supervision of new productions, Elisabeth Marbury's time is fully occupied. Managers flock to her office in the hope of securing from her another Masked Ball or a second Joseph. Authors bring in new plays to be read and criticised and sold, if possible. The veteran dramatist, J. P. Barber; Audran and Boucheron, authors of Miss Helyett, Albin Valabregue, and Planquette are some of those that have recently placed their interests in Miss Marbury's hands.

BARTON.—Charles Barton, who has been business manager for the Casino for several years, retired from that position last week, and sailed for London on the *City of New York*. The main object of Mr. Barton's trip abroad is rest, but he may combine business with it. Mr. Barton was a reporter on the San Francisco *Chronicle* years ago, and began his theatrical career at Baldwin's Theatre. Later he managed the Melville Pinafore company, and was manager for Barry and Fay. In 1888 he joined the Casino management, succeeding the late Edward Aronson. He has a valuable knowledge of theatrical methods and pronounced executive ability.

RYAN.—It is not generally known that Marah Ellis Ryan, the gifted novelist, whose name is rapidly becoming famous, is the widow of Sam Ryan, the well-known Irish comedian. Mrs. Ryan was on the stage at one time.

HOWARD.—Joseph Howard's out-of-town letters these days are filled with bright observations on dramatic matters and lively gossip of the stage.

RUSSELL.—And now the San Francisco newspapers are retaliating upon Lillian Russell for her severe strictures on the Californians. They dwell especially with scornful emphasis upon the fair singer's complaint, that she was not shown the social attentions to which she felt she was entitled during her stay in 'Frisco.

DENE.—Dorothy Dene has had no lack of offers of a tempting kind since she arrived in New York. The two most desirable of the lot she has under consideration now.

HILLIARD.—Robert Hilliard, who was formerly in the "Street," watches the stock market closely and operates on a modest scale, from time to time.

CROXTON.—Mary Croxton and her mother returned to New York last week, after an absence of several months. Miss Croxton spent a portion of her vacation traveling in Canada with Judge George Ewing Ross, of the Indiana Court of Appeals, and his wife. They were present at the World's Fair dedication ceremonies in Chicago. Miss Croxton has not signed for the season.

MATHER.—Margaret Mather was married in San Francisco last Wednesday to the son of the millionaire brewer, Pabst. The bridegroom's name is Gustave Papst, and he is a colonel on the staff of Governor Peck of Wisconsin. Miss Mather spent last Summer at Lakeside, a resort in the lake region West of Milwaukee. Colonel Papst had a hunting and fishing lodge near by, and here they first met.

PRYNNE.—Charles Martyn Prynne has succeeded Blakely Hall as dramatic editor of the *World*, and is assisted by Edward Fales Coward. Mr. Prynne is a man of capacity, and a graceful writer. He comes immediately from Providence, R. I., but has had experience of note on newspapers in several of the large Western cities.

JESSIE BARTLETT DAVIS.

An artistic picture of Jessie Bartlett Davis adorns the first page of THE MIRROR this week. This charming woman and actress has become almost fixed in the public eye in the picturesque garb of Alan-a-Dale in Robin Hood. To this character she has given every grace of personality and every charm of vocalism.

The remarkable popularity of Miss Davis in her present personation but excites public expectancy. While the throng applauds her in Alan-a-Dale—as it had applauded her previous efforts—it awaits opportunity to study her in a new role. And she is an actress and singer whose newer efforts will accord in merit and excite increasing attention.

Miss Davis was born in Morris, a small town west of Chicago. She studied music under her father, and early began her career in Caroline Richings' Old Folks' Concert company. Mrs. Richings recognised her talent and encouraged her. At the time of the Pinafore craze, Miss Davis was a singer in a Chicago church choir. J. H. Haverley organized a company of church singers to present this opera, and Miss Davis sang "Buttercup" in it for a year with success. She was then a member of W. T. Carleton's Opera company for a season, and soon stood out still more prominently as the contralto of Mrs. Thurber's ambitious American Opera company.

About four years ago she joined her fortunes with the Bostonians, an admirable company of which she is one of the most admirable members, and her work in Carmen, Trovatore, The Bohemian Girl, Fatinitza, Dorothy, and Robin Hood is something of happy record.

KELLAR'S NEW MYSTERY.

In addition to Astarte and Oh! Kellar has introduced a new mystery called Flyto at his successful Egyptian Hall in Philadelphia. A cabinet, clear of the floor, is wheeled to the centre of the stage. The doors are of slats, permitting an unobstructed view through it. An Egyptian girl is placed in the cabinet and curtains are let down. An instant later they are lifted and a grenadier is seen in the girl's place, while she appears at the rear of the auditorium. She is again confined in a second cabinet, while the first is suspended in the air. At a signal the curtains of the first cabinet are lifted and the girl is seen within, while the second is found to be tenantless. The trick is highly successful and is pronounced one of the most wonderful ever seen.

A TRIP TO TURKEY.

Manager Joel Marks, with his three able assistants, Signor Bonna, Mr. Mallin, and J. W. Kelly, the author, is rehearsing the farcical burletta, A Trip to Turkey, night and day. Great things are looked for and promised of this attraction. Narcisse, a Parisian novelty dancer, engaged for this attraction, arrived on the *City of Paris*, and is rehearsing for the opening, which will take place on Thanksgiving Day. Manager Marks promises many novelties in advertising. His brother, Charles, will have charge of the advance work, assisted by W. W. Decker. The former will keep seven days ahead and the latter three days behind him with two Turkish boys, dressed in the costume of that country, to distribute advertisements. There will be other novelties.

THE BOSTON ELKS' BENEFIT.

The annual benefit of the Boston Elks, an event that THE MIRROR has already called attention to, will take place at the Boston Theatre on the afternoon of Dec. 8. The programme is probably the most remarkable in the history of such affairs. It will introduce many of the most prominent persons on the stage. At a social session of the lodge on Sunday evening, the seats were sold at auction. J. M. Hill, a member of the lodge, bought the first box for $100. The second was purchased by Rosina Vokes for the same sum, and the others brought from $75 to $50 premiums. Premiums on the seats ran from $2 to $20, and the excess over regular rates on the seats will amount to between $7,000 and $8,000.

A REWRITTEN PLAY.

Fred. Maeder's play, Uncle Isaac, rewritten by J. J. McClosky for L. R. Willard, was produced under Owen Ferree's management at Elizabeth, N. J., on Nov. 8. The audience was large, and the play is said to have made a hit. The action of the drama is laid in New York and Louisiana, and among its realistic features is a cotton plantation scene with cotton-pressing machinery in operation. L. R. Willard, the dialect comedian, plays the principal part, and the company includes the Reed Family of singers, musicians and dancers.

OUR GOBLINS.

William Gill's musical extravaganza, Our Goblins, with William S. Moore as manager, will be reproduced ambitiously, the first performance to take place at Wilmington, Del., on Thanksgiving Day. The enterprise is that of the Brinkley Brothers. The company includes Mrs. George S. Knight, Annie Sutherland, Peerless Annabel, Val. Douglass, Richard F. Carroll, Charles A. Bigelow, Oscar Girard, and others. Arthur C. Pell will be musical director, and William H. Daly stage manager.

MASTER TYLER IN BOSTON.

Master Cyril Tyler made his farewell appearance in Boston before an audience that filled the Hollis Street Theatre to overflowing. Few prima donnas have achieved so marked success in this city as this charming boy. Coming here a comparative stranger, his concerts in a small hall were so successful that it became necessary to obtain a theatre to provide room for the crowds who flocked to hear him. For three successive Sunday evenings people were turned away from the Hollis Street, and the audience at the Thursday matinees were equally large. In Philadelphia his success has been equally marked.

ANOTHER PIRATE BAND.

The True James company, a cheap price repertoire organization, is playing in small Wisconsin places and using lithographs of Sol Smith Russell, Denman Thompson, Rose Coghlan, Neil Burgess' County Fair, Brady's After Dark, Shenandoah, Kidnapped, Mr. Barnes of New York, and others. The True James company uses small posters at the bottom of these lithographs, and creates the impression that it appears in the plays indicated. It was recently caught pirating Blue Jeans.

HARRY CRANDALL'S SUCCESS.

Harry Crandall, the German dialect comedian, and Max Zoellner, his manager, are delighted with the success of their farce-comedy, A Busy Day. The company is clever, the costuming is picturesque and original, and the music of the piece is well spoken of. Good houses have been the rule with the attraction, and the prospects for it are such that the happiness of its star and manager seems well-founded.

AMERICANS ABROAD.

The new play to follow The Grey Mare at the Lyceum Theatre, is an entirely original comedy, written especially for the Lyceum by Victorien Sardou. It is entitled Americans Abroad. It treats in a humorous way, though not with any sense of satire, of the adventures of a very rich American family in the French capital. The family consists of two American girls and their father. The play will be produced early in December.

TO SEE ALABAMA.

A special train containing about seventy persons went to Birmingham from Talladega, Ala., on the night of Nov. 3, to witness the play of Alabama. Whenever the name of Talladega was mentioned, the excursion party responded with applause. The members of the Alabama company were introduced to the Talladega party and traveled with them to Pell City Junction.

THE CAPTAIN'S MATE.

Florence Bindley's season of 1892-93 will be notable for the production of a new play, called The Captain's Mate. A large sum will be spent in scenic and mechanical preparation, and the management promises four of the most novel and original effects yet shown on the stage. The Captain's Mate will first be seen at a prominent New York theatre.

CYRENE HAD LEFT THE SHOW.

Our Charlottesville, Va., correspondent writes that upon the advent of Al. Haynes' Pert company on Nov. 9 at the Levy Opera House, in that city, the manager appeared before the curtain and announced that Cyrene had left the company before its arrival at Charlottesville.

OBITUARY.

R. Weller, of this city, a cornetist in Gilmore's Band, was found dead in his room at the Hotel Paris, Dubuque, last Tuesday night. When the band reached Dubuque on Friday, Weller was ill. While walking up Fourth Street he fell and lay stunned. He was taken to the Dubuque House, and subsequently to the Hotel Paris.

Dessoff, the famous opera conductor, died at Frankfort on Nov. 7.

Samuel Brandram, the Shakespearean reciter, is dead in England.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and not called for will be returned to the post office. Circulars and newspapers excluded from this list.

Allen, Kitty	Green, Harry	Morgan, Thos. J.
Ashland, Phyllis	Gunner, Rosa Mlle.	Morse, Hugo Oscar
Adams, F. E.	Gunter, A. C.	Mortens, Carl
Arbuckle, Marlyn	Graham, P. C.	May, Bertha
Booth, Hope	Hart, W. S.	Morton, Lewis
Blake, Rawson	Hunt, Ella	Nacio, Frank A.
Barry, Francis P.	Harper, Franklin	Owsley, F.
Blake, Randon	Hartman, Bertus	Plympton, E.
Barcroft, Helen	Hassan, E. J.	Polk, J. E.
Bostock, Mary A.	Hitchcock, Raymond	Perronet, J.
Bacon, Lillie	Hewitt, Mrs. M. E.	Price, May
Bancker, Emily	Hawley, Frank V.	Power, Litledale
Baker, Thos.	Hart, J. Wilson	Royce, Louise
Brown, Walter	Howard, F. C.	Reed, Larry H.
Bryant, W. T.	Hedley, King	Rose, C. C. M.
Barry, Brien	Hegarty, H.	Rhea, Mlle.
Broderick, Robert	Johns, Rayner Mrs.	Rogers, J. E.
Barnett, Wilson	Johnson, Alice E.	Ramsdell, Vernon W.
Chapman, F. W.	Jannaschek, Mme.	Roman, Franz
Chamberlain, Nelsie	Kelly, James A.	Rose, Fanny D.
Cantley, Lawrence	King, Emmett C.	Sinclaire, F. A.
Clifton, Geo.	Kennicke, Archie	Sumett, Spere
Coggswell, Carlton	Kearney, Alexander	Saxum, Robert
Crawford, Mrs. A. S.	Knight, Geo. S., Mrs.	Samuel, George
Campbell, Frank G.	Lansing, Nina	Swain, Chas. W.
Colby, Geo. W.	Lawrence, Walter S.	Sullivan, George
Cornalia, Peter	Locke, J. Frank	Spear, J. W.
Co-operative	Larsen, Geo. F.	Stanley, Chas. H.
Clifton, Wallace	Lee, Henry	Sikes, Mrs. Chloe Logen
Carroll, J. W.	Legitimate Repertoire	Stahl, Richard
Campbell, Mrs. G.	La Verne, Lucille	Tutton, E. E.
Dene, Dorothy	Langdon, Marion	Thomas, George W.
De Shields, Howard	Linn, Henri	Tilbury, Zeffie
Dumont, Frank	Lough, Alice	Thompson, E.
Dudley, C. B.	Mgr. The American in Paris	Whittier, Rob
Davenport, Fanny	Warnick, I.	Whitcomb, Walter
Ebling, Harry	Morgan, Harry L.	Wolcott, Florence
Ebmer, Edward	Mgr. Two Comic Theatre Co.	White, J. Lewis
Evelyn, Carlotta	Madigan, Getty	Wright, Leo W.
French, F. Henry	Mgr. Karnska Co.	Willard, Mr.
Fales, E. R.	McKenzie, Alex.	Wheeler, W. O.
Fox, Edw.	Means, Miss Pearl	Worth, Leo P.
Frazer, Robert		Wilkes, Paul
Forrest, Lawrence		Whitcomb, May
Gurney, Marie		Zoellner, Max
Gilman, Lottie		Zeiss, Max A.
Gess, Julian		

THE USHER.

The Bostonians, in the best of American comic operas, packing the Garden; the Coghlans, with a phenomenal company in Diplomacy, crowding the Star; E. H. Sothern concluding a highly successful engagement in a dainty and artistic play at the Lyceum.

Those were some of the bright, significant features of last week's survey of the local theatrical field.

And yet there are many managers who will not acknowledge that a reaction has set in; that the public, sated with folly, is hungry for good, solid entertainment.

The brilliant success of Rose Coghlan's experiment at the Star cannot fail to open the eyes of many that have refused to recognize the signs of the times.

Miss Coghlan took a play that had the elements of tested strength, if not of novelty; she engaged a cast to interpret it at salaries that even daring speculators would deem ruinous; she backed her courageous revival not only with her convictions but with running expenses of $2,500 a week, and bravely launched the venture.

And what has been the result?

The people have thronged to see Diplomacy; have enthusiastically applauded the superb performance; have paid Miss Coghlan's heavy expenses, and given her a handsome weekly profit besides.

Rose Coghlan deserves hearty praise for her splendid pluck and her accurate perception of the true trend of theatrical taste. She staked a good deal, and she won. Her example should give confidence to the timorous, because it demonstrates that there is room on the boards for the artistic as well as for the superficial.

And the Bostonians. They have proved, in another direction, the enduring quality of legitimate and intelligent endeavor.

Their delightful performance of Robin Hood—which is free from even the suspicion of descent to vulgar or catchpenny methods—is supremely successful. Audiences of great size and of the best quality delight in a representation that is dramatically and musically excellent; that is not marred by gags, distorted by horseplay, or coarsened by the introduction of legs and thighs, for exhibition purposes only.

In other words, the Bostonians' continuous triumph in New York and wherever else they go, is proof positive that there is rich reward for genuine merit on the stage, and though the inartistic may reign still over a numerous army of amusement seekers that there is yet a wide and prosperous dominion exclusively for the earnest and the worthy disciples of music and drama.

To be able to say this, and to support the assertion with such graphic illustrations as are furnished by the Coghlans, The Bostonians, and Sothern in Lettarblair, denotes the rapid change that is taking place in the influences controlling the destiny of our theatre.

The cold reception accorded to A Test Case, coming on the heels of Little Miss Million's failure, has spurred on Mr. Daly to announce his programme for the season. He is going to desert the field of German triviality and plunge into old comedy revivals. He promises, among other pieces, Cowley's Belle's Stratagem, "altered and compressed by Mr. Daly," and a five-act Japanese drama. These novelties, combined with Mrs. Centlivre's The Wonder, will give a flavor of mild archaism to the season at the house of the golden pillars.

The newspapers have set their death-watch on Edwin Booth. When the reporters begin to chronicle an invalid's movements from day to day and when the patent inside supply companies commence to send out horrible cuts and worse text about him it is evident that they have diagnosed his case and expect a speedy and fatal ending. Let us hope that Mr. Booth will cheat these sinister expectations, and that for a long while to come he will enjoy the quiet happiness of age that is blessed by a devoted daughter and by hosts of affectionate and considerate friends.

The Isle of Champagne management has declared war upon the Philadelphia "Combine." The company plays a return engagement in that city next week at the Academy, where it will be free from the "Combine's" absurd rules and regulations for the government of visiting attractions. Mr. MacGeachy has decided to get up a little boycott of his own against the Quaker City bill-posting monopoly, which is closely connected with the promoters of the "Combine." He will not put out a sheet of paper, but will do all his advertising in the newspapers. "If the experiment succeeds," says Mr. MacGeachy, "the American Bill-Posting Association may be regarded as a superfluous relic of the past. Its success will mean a victory for the newspapers, in whose favors the chief executives of the 'Combine' have fattened for years."

Irrespective of political feeling, managers agree that the result of the election insures a prosperous dramatic season. The exultation of the great majority that revolutionized the political complexion of our government last Tuesday and the prevailing sentiment that under the new dispensation the general prosperity will be enhanced lends substance to the expectation that the people will patronize amusements with avidity this Winter. At all events, the struggle is finished and normal conditions are restored.

GOSSIP OF THE TOWN.

THEBOMANIA has again stranded, with salaries unpaid.

DORLY THEOBALD has made a hit with A Hole in the Ground.

HARRY F. WILLIAMS, the whistler, has signed with Libby's U and I.

JESSIE SUTTON has signed for twelve weeks with Michael Shay, of Buffalo.

T. C. HAMILTON has engaged Ward Rensselier for the Lillie Hamilton company.

HARRY MCDONALD has signed with The Merry Cobbler.

ED. EGGLETON will soon take out a new farce-comedy that he now calls Over the Fence is Out.

KARL MORA, the baritone, has signed with The Foresters.

HUGH STANTON, the well-known romantic actor, is completing arrangements for the production of a romantic drama in which Francesca Redding will appear in one of the principal parts.

FRANZ DELLIS-ER, the German composer of comic opera, is coming to New York next month with an opera company, which is booked for an eight weeks' engagement at the Amberg Theatre.

THE Mystic Shriners had a great time at the Broadway Theatre last Thursday night, where they gathered in force and made the evening lively for DeWolf Hopper.

CHARLES B. HANFORD played Julius Cæsar a second time in Atlanta, Ga., last Thursday night for the benefit of the Grady Cadets.

W. F. ROCHESTER, well-known as a comic opera comedian, is repeating his success of last season as an "Entertainer" of clubs, societies, etc. Mr. Rochester's sketches are original and are interspersed with amusing anecdotes and comic songs. He has appeared recently before the Manhattan, Union League, Lotos and Brooklyn Clubs.

FRANK LAWTON, the "whistling brakeman," of A Hole in the Ground company, is extensively featured by Hoyt and Thomas this season.

THE Kittie Rhoades company opened at the Mozart Academy, Richmond, Va., last Thursday night after nine o'clock, having been delayed in reaching that city, and was obliged to cancel the engagement there owing to the serious illness of Miss Rhoades, who was prostrated on receipt of news of the death of her mother at Port Byron, N. Y. The company is resting a week at Charlottesville, Va.

LARRY THE LORD re-opened at Shreveport, La., on Nov. 4, to $896. Manager Given reports that the strikes in that section are over.

MR. SHERIDAN is booking attractions for the Greenwall Southern, Louisiana and Texas circuits for 1893-94.

MISS GIBSON has made a bit as May Herne, in Captain Herne, which closed in Philadelphia last week on account of the illness of J. J. Dowling.

W. J. FLORENCE began a season with Around the World in Eighty Days at Frankfort, Pa., last night. The company is a numerous one, and includes Arnold Kiralfy, Señorita Agnesta Varsani, premiere from San Carlo, Naples, with twelve secondas and coryphées. Minnie Rees, Constance Compton, Kate Pembroke, John Hazelrigg, A. W. Collier, B. R. Bouchier, J. H. Kent, Charles Cochran, J. W. Smith, Charles Stewart, C. W. Goodwin, J. J. Weeger, J. T. Dudley, business manager, and Charles D. Lack, advance agent.

ANNIE BURTON appeared with the Faust and Marguerite company for the last time at Fayetteville, Ark., on Nov. 8, leaving it to join an East Lynne company.

MANAGER LESLIE DAVIS, of the Faust and Marguerite company, was left at Fort Smith, Ark., a few days ago, ill with pneumonia.

HARRY EATON, treasurer of the Grand Opera House, Bellefontaine, O., was married on Nov. 8 to Edna Batch, daughter of a prominent citizen of that place.

DYEING AND CLEANSING.—Special rates to the profession. Orders by express promptly attended to. *Lord's Dyeing and Cleansing Co.* Principal office, 23 E. 14th St., bet. 5th Ave. and Broadway. Est. 1500.*.*

THE Toronto *Empire* highly compliments Marlyn Arbuckle on his personation of Don Sallustc de Bazan in Ruy Blas.

HARRY MESTAYER, of the first Potter of Texas company, remained in Philadelphia last week owing to illness.

HELENE BROOKS, the comedienne of Cordray's Theatre Stock company, at Portland, Ore., is winning high praise for her versatility. She has very successfully played a wide range of parts.

THE new Clemenceau Case, dramatized by Jean Voorhees, had its first representation at South Norwalk on election night. The principal new feature is a light comedy part, that of a fresh young New Yorker in Paris, the friend of the young lovers. It is said to enliven the play admirably.

T. M. BROWN has opened an amusement exchange at 275 Dearborn Street, Chicago.

JOE OTT and Frederick Warde will organize a company of their own next season. They have engaged the Clipper Quartette.

ADELAIDE DUDLEY, who has been giving entertainments in England, returned to New York with her parents last week. Major Pond has engaged her for a seven months' tour. Miss Dutchon, who calls her entertainment "lyrical musical recitals," went to England in 1888. She was formerly a member of Wallack's stock company.

THE male dancer in The Black Crook, Signor Guerra, was last week confined to his bed. His foot caught in a trap on the stage, and he wrenched his leg severely.

IT is reported that Marie Jansen and George Wilson, of the Boston Museum, will soon head a company with large backing. They believe, evidently, that the names of Jansen and Wilson may be conjured with.

THE new People's Theatre at Evansville, Ind., was dedicated on Tuesday night of last week by the Manola-Mason company with a double bill, The Army Surgeon and If I Were You. The audience was large, and both plays pleased.

THE Calhoun Opera co. sang Said Pasha at Sheboygan, Wis., on Monday night of last week to a packed house, and the performance is said to have been the most satisfactory seen at that place since the last appearance there of the Emma Abbott company, seven years ago.

LETTERS to THE MIRROR from San Francisco say that Alexander Salvini's engagement in San Francisco has been, in point of receipts, one of the most remarkable in the history of the California Theatre.

THE production of Gilbert and Cellier's The Mountebanks is set down for Dec. 26 at the Garden Theatre. Whatever may be the reception of the piece, the production at least is assured to be most sumptuous in respect to dresses and scenery.

THE ESSEX, which comes to the Fourteenth Street Theatre soon, is an American play dealing with naval scenes and incidents. It possesses striking situations, good dialogue, and is instinct with patriotism.

FRANCES GREY has left Leslie Davis' Faust and Marguerite company and joined the Turkish Bath company.

HARRIGAN has gone to New Orleans.

COMMISSIONERS Harry C. Miner, Dr. Thomas S. Robertson, and Joel M. Marx have decided that Harry Kernell, the variety actor, is insane, and that unfortunate is now in Bloomingdale Asylum permanently. His wife, Queenie Vassar, will administer his estate, which has rapidly depreciated by reason of her husband's eccentricities.

THE Hengler Sisters, owing to the oppression of the Gerry Society, intend to go abroad to perform the various dances taught them by Ed. Collyer. They will sail about Dec. 1, accompanied by Mrs. Thomas Hengler, their mother.

CLAUDE C. KYLE, late of the Volunteer company, is in town.

NEWTON BEERS was in town last week. His company rested until after election and reopened on Saturday night.

THIS is the last week of De Wolf Hopper's prosperous stay at the Broadway.

FRANK DANIELS began rehearsals of his new comedy last week. In the South this season he will revive Little Puck, as the managers in that section clamor for it. Mr. Daniels has a better company than ever, and his prospects with the new play are bright.

THE tour of The English Rose will begin on Nov. 21 at the Grand Opera House, Boston. Charles Leonard Fletcher is rehearsing the company at Proctor's Theatre.

HENRY E. DIXEY has decided to try his fortunes in Polly Middles, the comic opera produced by Annie Pixley at the Fourteenth Street Theatre some months ago. The piece is to be refashioned into something more in the nature of burlesque, the principal comedy role will be amplified, and it will be renamed Mr. Dobbs of Chicago, in which city it will first be tried in its new form. Mr. Dixey has engaged Louise Beandet, who will take the place of Lenore Snyder in his company.

THE company that has been rehearsing Augustus Thomas' new play Surrender left for Boston on Saturday night.

H. S. TAYLOR has a new and big melodramatic production in process of preparation.

JAMES O'NEILL played to large business in Fontenelle at the Philadelphia Grand Opera House last week. On Monday night he opened in Cleveland.

LAST week Benjamin Tuthill and W. H. Fitzgerald signed a contract with Louise Thorndyke Boucicault to star in Husband and Wife, the farcical comedy in which Cora Tanner appeared last season at the Garden. The tour will begin in Boston. Mrs. Boucicault is an admirable comedienne, and her successes in the leading parts in Charles Frohman's farcical productions ought to assure a favorable outcome in her new departure.

A HANDSOME illustrated Columbus souvenir was issued by the management of 1492, on the occasion of its one hundredth performance at the Boston Park Theatre last week.

ED. COLLYER, having won $2,000 on the election, has written a letter to President-elect Cleveland offering to teach Baby Ruth the serpentine dance.

FRIEDRICH MITTERWURZER, the German actor who won fame here several years ago, has been engaged for a season at the Amberg Theatre, beginning in January.

THE annual meeting of the Philadelphia lodge of the Actors' Order of Friendship was held recently and the old board of officers was re-elected. M. J. Pickering is president; J. B. Roberts, vice-president; John Paul, treasurer; A. Frank Stull, secretary, and J. Taylor, assistant-secretary.

THE season of Mavourneen began in Yonkers last Thursday night. Chauncey Olcott, in Scanlan's part, made a hit, especially by his singing.

THE PLAYERS stock company has made an excellent impression this season. Edward Vroom in Don Cæsar, Ruy Blas and Petrachio has won the highest encomiums from the Canadian critics, while the strength of the company and the artistic spirit dominating its performances have been universally recognized and approved.

MINNA GALE-HAYNES will open her tour on Dec. 26 at the Star as Rosalind.

SOL SMITH RUSSELL has engaged Adele Palma to play Niobe Farquer in Peaceful Valley.

GRACE HUNTINGTON, of Mrs. Bernard-Beere's company, is writing a novel.

THE Vaudeville Club has finally secured the Metropolitan Opera House assembly rooms for its performances, which will begin in December. Regular variety entertainments by well-known specialty people will be given nightly from ten to one o'clock. The members—representatives of the 400—and their wives will monopolize them.

MAGGIE CLINE was ill from a severe cold last week, and was unable to sing her muscular ballads at Tony Pastor's.

LAURENCE MANNING, of Proctor and Manning, managers of the Maude Granger company, is at the Sturtevant House. This attraction closed a six weeks' tour of New England at Boston, and enjoyed good patronage. Mr. Manning is delighted with his star, and the prospects of a supplementary season that will open on Thanksgiving week.

GEORGE H. LENNOX, the old-time minstrel agent, who has very successfully managed Gorton's Minstrels for four years, has retired on account of ill-health and sought the climate of the Pacific coast. He has located at the Palouse valley, Washington, where he will engage modestly in the hotel business. Mr. Lennox is succeeded as agent by R. F. Trevellick, Jr.

THE first meeting of the Shakespeare Society this season was held last Thursday evening at Hamilton Hall, in Columbia College. After routine business had been transacted the members listened to an address by Thomas R. Price on Love's Labor's Lost. The Society, according to President Appleton Morgan, has mapped out plans of still wider importance than its scope has heretofore comprehended. Its publications have been valuable contributions to Shakespearean literature.

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CLEVELAND'S MINSTRELS.

Minstrelsy has had many changes since the time of Christy out no modern manager seems to have been able to cope with W. S. Cleveland in this form of entertainment. This season, which has seen Mr. Cleveland concentrate his energies upon a single show, has probably developed the best effort of this remarkably enterprising and aggressive manager. Last August, in the hottest weather, Cleveland's all-united minstrels played a week in the Boston Theatre to $9,084 75—an astonishing pecuniary result for the time—and the company seems everywhere to have played to the capacities of theatres, and to have drawn within sight and hearing as great a percentage of population as any show traveling, save perhaps only Barnum's with its acres of tents. The tour originally booked for this season embraced the largest cities and the most remote and widely separated places on the continent. A glance at one of the Cleveland programmes finds the best names in this business in multitude, and the olio introduces exclusive and valuable novelties. A notable feature of Cleveland's show is a troupe of Moorish Arabs, whose performance is most interesting. In fact, this feature of Mr. Cleveland's show is but an extension of his supplementary attractions, which in seasons past have been most original.

SCATTERS OF FACT.

Seth M. Crane is at liberty. Mr. Crane was the original Pippo, in The Mascot, in this country. He was last season a member of Francis Wilson's company. He is an excellent actor and singer.

Manager Jerome, Newburg Academy of Music, desires strong attraction Thanksgiving, matinee and night.*,*

F. Voegelin, the well-known theatrical costumer, has been in business at 222 and 224 Houston Street for twenty-one years. He has possibly the largest clientele among German and French societies in this vicinity. A majority of the principal masquerades and fancy dances given in New York, Brooklyn, Orange, and other cities in this immediate vicinity, are costumed by Voegelin. He has an immense stock of costumes and properties always on hand, and managers that intend to produce stock plays will do well to call at Voegelin's. A very considerable share of Voegelin's prosperity is due to the assistance of his wife.

A desirable lot, 90x100, on the ocean side of Peak's Island, Me., will be sold cheap to a quick buyer. For particulars, address C. W. Allison, care of Manson.

Homer B. Day is at liberty owing to the burning of the Euclid Avenue Opera House, Cleveland. He can be engaged either as manager or treasurer.

Frederic Webber closes with The Fire Patrol Saturday night, after which he will be at liberty for juveniles. He may be addressed at 467 West Twenty-third Street, New York city.

Lansing Rowan has returned to the city, having filled a very successful engagement as the adventuress, Agnes, in The Hand of Fate.

That old and successful play, Michael Strogoff, can be secured on royalty by addressing Florine Arnold Andrews, No. 422 West One Hundred and Forty-seventy Street, New York City.

John Griffith is making a strong impression as Mephisto in Faust. This is a fine production.

A good soubrette for a star part is wanted at once for Lillian Kennedy's She Couldn't Marry Three company No. 2. Address as per route, Hasselforder Safe Company, Managers.

Manager C. H. Blossom, of Algona, Ia., is looking for a first-class attraction to open his new Opera House about Dec. 15. He has built this theatre at a cost of $25,000. It has all modern appliances, seats 900, has elegant scenery, a large stage, and is on the ground floor. Algona has a population of 3,000, with adjacent towns to draw from.

On account of the sudden closing of the Captain Herne company, Mina Gleason is at liberty. She may be addressed in care of the agents.

F. F. Proctor announces that there is still some open time at his Hartford, Albany, and Boston theatres. Managers desiring to book at these successful houses should communicate immediately with Mr. Proctor, as the open time is limited.

Members of the profession desiring engagements with the Theatre of Arts and Letters should file their applications with E. W. Presbrey, stage manager, Broadway Theatre Building, before Dec. 1.

Harry Lacy warns managers against playing Kitty Rhoades or J. H. Huntley in The Planter's Wife. Mr. Lacy is on his way South with this production.

Manager Jerome, Newburg Academy of Music, desires strong attraction Thanksgiving, matinee and night.*,*

WINTER EXCURSION TICKETS.

To all Florida and Southern health and pleasure resorts, to Havana, Cuba, to Asheville, and Hot Springs, N. C., Luray, Old Point Comfort, Atlantic City, and other winter resorts, have been placed on sale at Baltimore and Ohio ticket offices at greatly reduced rates.

For detailed information as to rates apply to C. P. Craig, 405 Broadway, New York; A. J. Simmons, 220 Washington Street, Boston; James Potter, 833 Chestnut Street, Philadelphia, or Charles O Scull, General Passenger Agent, Baltimore, Md.*,*

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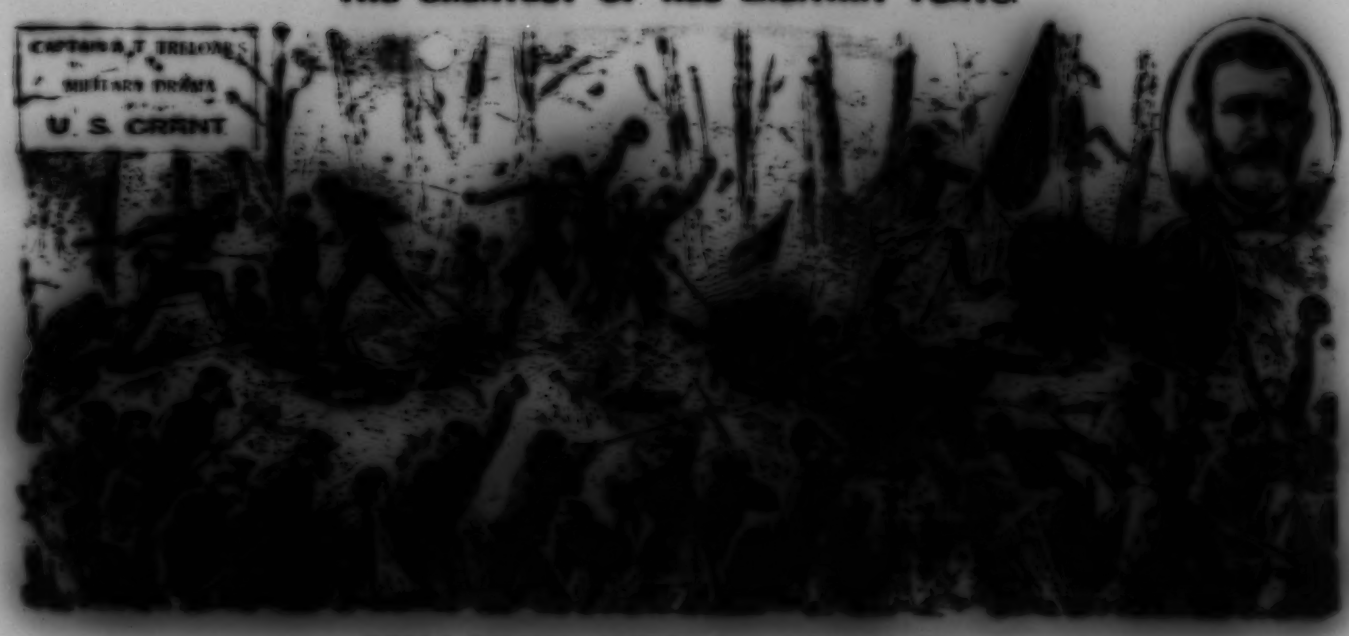

MINER'S THEATRE, NEWARK, N. J., WEEK OF NOV. 14

A few open dates. Address H. C. SAFFEX, 17 Skillman Avenue, Brooklyn, N. Y., or en route.

PROFESSIONAL DOINGS.

Above is a portrait of Irene Carhart, wife of the esteemed actor, James L. Carhart. Mrs. Carhart was Miss Irene Laurie, of Gloucester, Mass., daughter of Captain James Laurie, a native of Edinburgh, Scotland, who came to this country more than half a century ago. Before she married the actor she was betrothed to one of the members of the Astor family; in fact, when she married she surrendered the prospect of a munificent fortune. Mrs. Carhart, who is a lady of refinement and nobility of character, is at present in very poor health. Upon her recovery she will enter the profession.

Charles W. Butler was a member of The New Wing company, and on account of the withdrawal of that play he finds himself disengaged—something that has been rare in his active professional experience. Mr. Butler has made some marked hits, among others in the productions of The Private Secretary, The Mikado, The Professor, Aunt Jack, and many of A. M. Palmer's successes. He is a comedian of singular ability, and the news that he is looking for an engagement ought to bring him one in short order.

Clara Lavine Blaisdell, who was one of the few bright features of King Kalkio, produced at the Broadway Theatre last Spring, has recovered from a severe illness, and is now in town with her husband, William Blaisdell.

Manager Sherman Brown, of Milwaukee, has been in town for a few days past on business connected with the Academy of Music, and Davidson's Theatre of that city. He leaves for home to-day. He reports that theatrical business in Milwaukee has been excellent in spite of the election excitement.

Mrs. Hassan says that her object in going abroad with her clever children is not to avoid Mr. Gerry's interference with their appearance here. She adds that she has always been treated with consideration by the S. P. C. C., and its President.

Alexander Salvini made a fine impression in San Francisco in L'Ami Fritz, which he produced there last week for the first time on the English stage in conjunction with Cavalleria Rusticana. It was pronounced the triumph of his engagement by the leading critics.

Manager Jerome, Newburg Academy of Music, desires strong attraction Thanksgiving, matinee and night.*,*

JOSEPH H. MACK DEAD.

A telegram received Monday morning from H. C. Miner announced the death of Joseph H. Mack. Mr. Mack was one of the most widely known men in the profession. He was a capital press-agent, and what is termed "a hustler." He began with Cooper's Circus. He then became associated with J. H. Haverley, and rendered that manager a great deal of valuable assistance. He was the manager that brought Robert Downing into prominence. Mack and Downing agreed to disagree a few seasons ago, and Mack then joined H. C. Miner's staff. He went on the road as business manager of the Roger La Honte company, in which William Terriss starred.

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METROPOLITAN CRITICISM.

THE DISCUSSION IN THE MIRROR HAS EXCITED UNUSUAL INTEREST—A REVIVAL OF THE QUESTION AS TO THE HONESTY OF NEW YORK'S DRAMATIC WRITERS—NO DOUBT OF THE INTEGRITY OF EXPRESSION ON LEADING NEWSPAPERS—THE NEWER AND SPECULATIVE METHOD OF "COMMISSION" CRITICISM IS CONFINED TO A VERY FEW JOURNALS THAT ARE NOT REPRESENTATIVE.

The subject of "commission" critics, opened recently by an interview in THE MIRROR, has grown in interest and in the attention paid to it until it has revived outside of New York a question as to the honesty of dramatic opinion in this city.

That there are certain newspapers in New York—few in number, but embracing those newer ventures that illustrate simple speculation in journal-making—that have sought to increase the volume and value of their theatrical advertising by making their "critics" at the same time solicitors of such advertising seems to be true. That this method is destructive of all honesty of expression in their reading columns goes without saying; and that it tends to mere puffery in effect an extension of advertisements—in cases where such pressure or such proffers are successfully brought to bear upon and are made to those who advertise, or to abuse and blackmail where the critic-soliciter is unsuccessful, is evident. And the fact that where such a method prevails it makes the salary of the man employed partially or wholly dependent upon his success in getting advertisements—his pay being in part or whole in the nature of commissions on the advertisements he may secure—is so demoralizing from the standpoint of art as to need no comment. There can be no doubt that such a method is typical of "business" as some sorts of business are done nowadays; but it is quite remote from all the ethics of journalism as the nobler functions of journalism have been understood.

As has been suggested, the discussion of this particular matter has in other cities brought into question the honesty of dramatic criticism generally in New York. For some time, in other places, there has been a belief that there was little or no honest opinion as to the theatre expressed here. Newspaper readers here know, as readers outside ought to discover, that the leading journals of New York are absolutely honest in their critical expression. The "commission" critic is a product of catch-as-catch-can journalism—a new institution that occasionally surprises the metropolis, but seldom commands its respect. The newspapers that employ him are not particularly prominent, because they are overshadowed by newspapers that are established in esteem; and they are not profitable concerns, or they would for their own repute abandon the commission system. As to the hangers-on among dramatic writers, they represent only themselves, and are relatively to be considered only as the hangers-on of other professions are considered.

The "commission" critics will sooner or later reach the limit of their usefulness even to their employers. The reading matter that such men turn out is finally estimated by the public at its full value—which is inconsiderable indeed—and the advertiser learns at last that he is a victim at both ends of the bargain.

On the general subject, a MIRROR representative has gathered these talks with men in New York journalism whose words are valuable.

Colonel Cockerill's Views.

THE MIRROR representative enjoyed an interview with Colonel John A. Cockerill, editor of the *Commercial Advertiser* and the *Morning Advertiser*. This journalist is always interesting, even in the most casual of contacts and conversations. His ideas of newspaper-making are distinguished and original, and his notions of the relations between the newspaper and the theatre are colored by his general independence in thought. In answer to questions he said in substance:

"I do not favor a system by which the writers of so-called criticism upon the theatre are compelled to become mere advertising solicitors in connection with such writing. A method like this is deprecable as destructive of art ideas and standards, and for obvious reasons it must result in fulsome and apparent puffery or in unwarranted abuse, in accordance with the success or failure of the writer in his canvass for advertisements. In my opinion, the critical department of a newspaper should be separated from its business department, so far as any influence that might affect fair statement is concerned.

"There is one thing, however, that must naturally affect this matter relatively. Business, and even life itself, develops certain reciprocal duties that must be recognized. In life, it is but natural and right that the man who is favored, assisted or benefited by another should appreciate the fact and hold himself ready to reciprocate. Favors in business should beget favors. It is therefore natural that the newspaper, like any other enterprise of business, should hold its patrons in kindly esteem; and it is to be expected that the newspaper will pay more attention to those who advertise with it liberally than to those who do not advertise with it at all. And I say this with the wish to be understood that it does not affect my deprecation of a system by which the writers of criticisms in a newspaper are also made the solicitors of advertising upon which the temper of their writing depends.

"As to criticism itself, much may be said. At best it is but a matter of temperament and circumstance. The opinion of a writer may be valuable, or it may be valueless. All lawyers cannot be judges. Some of the best lawyers would make poor judges, for lack of the judicial faculty. Some of the best writers would make poor critics for the same reason. There are, in fact, few critics, in a scientific sense. Every man is individual, and is influenced by his own sensibilities and his own susceptibilities. Sometimes he is moved by his physical condition at the moment alone. The critic of value must have equipment and he must have experience. A man of receptive and expressive gifts views a play in his young manhood with senses quite different from those of his maturity. If he be impressionable and enthusiastic in youth he will be quick and generous in recognition and praise; yet in maturity or age he may have grown *blasé* and become a cynic, although his fund of experience may have so accumulated as to make his writing valuable and interesting in incidents alone. In New York there is too little criticism of the legitimately critical kind. There has grown up a method here of sending to subordinate—yet important—events smart reporters who describe rather than analyze, and who seek for opportunities to say things that frequently might better be left unsaid. True criticism should aid the actor to perfect his art. The present kind of comment sometimes wounds where it should aim to assist.

"Another thing. Every effort to amuse should be treated with reference to its pretension. A minstrel show, or a farce, when plainly put forth as such, should be written about as a minstrel show or a farce, and not as something that it does not pretend to be. If we are bidden to a Greek tragedy, we may properly judge it by the standards taught by Sophocles and Euripides, but we ought not to compare a farce-comedy with a Shakespearean masterpiece. Possibly we may protest against the taste that makes a farce-comedy profitable, but if we are writing about it, we should record its success so far as it is successful in its lines, and admit the legitimacy of the mirth of those who laugh under it. We have a right to be melancholy over it, but our melancholy should not obscure the general enjoyment in print.

"As to the influence of so-called critical writing, I think it is over-estimated. No newspaper—and no number of newspapers—can make a success in the theatre out of material that does not contain successful elements; and no failure can be enforced by like means. The great advertiser of a play worthy of success is the man or the woman who sees it. If a play be good or bad, its audience spreads the truth.

"There are, of course, men good, bad and indifferent, and men honest and dishonest in every profession. We do not question the integrity of religion and its teachers because now and then a clergyman figures in a scandal. We should not question the honesty of dramatic writers as a class because some of them are dishonest."

The Times' Policy.

E. A. Dithmar, dramatic critic of the *Times*, in a conservative spirit reflecting the acknowledged and respected policy of that newspaper, had no comment to make on the newer and speculative tendency of metropolitan journalism illustrated by the combination in a few cases of criticising with the soliciting of theatrical advertising. As the dramatic writer of the *Times*, he records his impressions of the theatre as faithfully and conscientiously as he can, admitting with a twinkle in his eye that his digestion may possibly at times have some slight influence on his expression. He is free to say that he is absolutely untrammeled by any business interest of the paper or by any dictatorial editorial policy.

George H. Spinney, managing editor of the *Times*, did not wish to say anything on the subject. He altogether too modestly thought that his opinion would be of no value. He simply stated the policy of the *Times* to be the employment of men of recognized character and capacity in its departments. Mr. Dithmar, as dramatic editor, and Mr. Henderson, as musical editor, were believed to be fully capable for their work. They were not influenced in it in any way, and were held responsible for their departments.

Mr. Frost's Idea.

Mr. Frost, assistant to Mr. Winter on the *Tribune*, said: "The leading dramatic writers of New York—men on newspapers of established reputation—quite evidently enjoy public confidence. Their work has made its own appeal for years, and needs neither apology nor defense. As to the new methods that may prevail on other newspapers, I have no knowledge, and have nothing to say. Dramatic criticism in New York speaks for itself. Journalism, like the law and other professions, has its men of prominence and recognized honesty and ability as well as its hangers-on. The lawyers in this city who are of the highest value are, of course, a minority. The doings and records of shysters and pettifoggers do not affect the standing of the better class of men in the law or the profession itself, although in number they may be a majority. Owing to the minor opportunities for dramatic writing in this city, it is quite natural that the hangers-on in this profession should outnumber the recognized and representative men in it. But as to the honesty and capacity of the critics on newspapers that generally enjoy public confidence there can be no question. As to freedom in writing I can say that in my work there never has been any suggestion of influence in any way emanating from the management of the *Tribune*. As a dramatic writer, I, of course, have many acquaintances in the profession—many valued friends among actors and managers—but my friendships are distinct from my work, and in no way affect it. Those whose friendship I enjoy understand this and acknowledge it, with an intelligent appreciation of the fact that duty and fellowship are distinct."

Valuable and Interesting.

Stephen Fiske, of the daily and weekly *Spirit of the Times*, was interviewed in his spacious and comfortable workroom at the Lotos Club, and, gravely puffing his pipe—the only kind of puffery in which he was ever known to indulge—frankly and cordially said:

"I have been on both sides of the counter, as theatrical manager and theatrical critic, here and in London, but no instance of journalistic bribery or corruption has ever come under my personal observation. Of course, I have heard all sorts of stories and read indefinite articles in various papers; but I have never yet succeeded in nailing anybody down to the simple facts—whom did you pay, and how much, and what did you get for it?

"Perhaps I have been fortunate in always being connected with established and wealthy papers, like the *Herald* and the *Spirit*, whose literary and advertising columns are kept separate. But, certainly, no editor has ever said to me: 'Attack that play, or that actor, because the manager does not advertise with us!' or 'Praise that theatre, although the performance does not deserve it, because the manager sends us long advertisements, and pays his bills regularly.' Such orders may be issued, but I have never heard them.

"Now, no theatrical blackmailing can occur without the connivance of the editor or proprietor of the paper. The system would show itself at once and the offender would be dismissed unless he were backed by the editor.

"I have many delightful friends in the dramatic and musical professions. Some of them send occasional presents to me, as I do to them. Once in a while, the present takes the form of a cheque, with a kindly note. 'Please buy something for your birthday or your Christmas, as I do not know just what you would like.' In such cases I invariably hand the cheques to the advertising department, and order an advertisement inserted to the full amount. In cases where the presents are too valuable for me—as my tastes are simple—I turn them over to the proprietor of the paper, who has to pay all the expenses and ought to have all the perquisites. Tokens of friendly regard do not influence my critical opinion, nor do I believe that they are intended for that purpose.

"Yes; I have heard that some journalists are paid a commission, upon theatrical advertisements, instead of a salary; but I have no personal knowledge of the fact. Suppose it to be true, who is to blame—the proprietors who employ the writers as advertising agents or the poor fellows who take the money?

"Expose the newspaper proprietors who thus degrade journalism, and I will help you in any way.

"Of course, such a commission system would induce writers to look more favorably upon a manager who advertises. That is only natural. But to attack managers because they did not advertise would be too dangerous work for any reputable paper.

"The severest blow a journalist can deal a manager, actor or dramatist is never to mention him. But a conspiracy of silence would be impossible in a newspaper, because all managers, actors and dramatists make news, and, therefore, must be mentioned sometimes.

"The question whether a critic is likely to be better disposed toward those who advertise in his paper answers itself. We are all better disposed toward those who do us a good turn than toward total strangers. But, when a genuine critic enters the theatre, he forgets all about the advertising department and even his own salary. The play and the actors—not the manager—influence his opinions. If he is not permitted to express those opinions, good or bad, in his paper, the fault is not his, but the editor's.

"This is very old ground to me; but, the first time I went over it, I had an unfailing guide.

"The elder Bennett was, in my opinion, the greatest journalist that ever lived. While I was the critic of the *Herald*, he said to me: 'Use a feather-duster, not a battle-axe, when you deal with Dresden china.' Nevertheless, several managers were displeased with what I thought to be the truth about their theatres, and the Managers' Association withdrew all the amusement advertisements and refused to send first-night seats.

"Mr. Bennett said: 'Pay for your seats, and give the theatrical news as usual. The managers will soon discover that the *Herald* can get along without them better than they can get along without the *Herald*. But they must pay higher prices for advertising, when they come back, to make up for lost time.'

"This policy was adhered to strictly. I did not lose my position; my salary was not reduced; no manager or play or star was 'slated;' the theatrical column was simply transformed into a news column. Edwin Forrest and Manager Wheatley, of Niblo's Garden, were the first to come back to the *Herald*; then came Dan Bryant; then all the other managers.

"When the editor and proprietor of a paper understands his business and respects his profession, there is no theatrical blackmail, no commission criticism, and no bulldozing possible on either side."

How It is Done on the Sun.

Franklin Fyles, dramatic editor of the *Sun*, was addressed by the MIRROR representative as follows: "You mention in the *Sun* the general accusation of venality made against the critics by Mr. McLellan; you quote the still broader charge brought by the Buffalo *Express*, and you call upon those managers who know anything about blackmail to name the offenders. Have you any objection to telling THE MIRROR whether you personally know of any corrupt practices?"

"I don't believe there is a critic employed on a New York daily newspaper who can be bribed," Mr. Fyles replied, in a very positive manner. "No man who writes dramatic criticism of any value could take bribes, and earn them, without very soon giving clear evidence in his work of the corruption. Very likely you take all the dailies in your office, and probably Mr. Fiske reads the reviews of the new plays. Now, he knows the style of each dramatic editor's work—his methods of estimate, his general habit of favoring this, that or the other kind of play or of acting, and so on. One will invariably condemn farcicality, and another is consistently tolerant of it. One never fails to write a full essay upon every fresh Shakespearean production, and another will be partial, in the matter of space, to a description, rather than a close criticism, of anything that is singular on the stage. Now, as familiar with these settled characteristics of the principal critics' writings as he is with their faces, wouldn't Mr. Fiske be quick to see any such departure from a critic's manner of work as there would have to be if he sold his pen? There are plenty of experts among journalists, actors, and managers who would know in that way of a critic's venality before he had taken half a dozen bribes. It has been so in the past, when the bribe-takers inevitably became as notorious and despised as though they had been formally pilloried."

"Then you wish to be understood as disbelieving the charges of corruption at this time among the regular dramatic critics on the New York daily newspapers?"

"I do, indeed; and, if you print an interview with me, you may make me say that the manager or actor who accuses the critics of venality, without naming the men whom he means, is a coward and a sneak. If he knows of a purchasable critic, or a blackmailing one, why does't he trap him, for that would be easy? Or expose him to the editor who employs him, and so secure his dismissal? Or, prosecute him as a criminal, and send him to prison? Why, look here. In ten years of work as a dramatic critic for the *Sun*, and in all the pressure of solicitation and various influences which every critic on an important journal is compelled to withstand, only twice have men so much as hinted at offering a bribe to me. One was an erratic playwright, whose vagary I easily forgave. The other was a manager whose prior occupation, I believe, had been that of a faro banker, and so I rated him as beneath contempt. Doesn't it strike you that—if the tales attributed to the traveling managers were true, and their enterprises were praised or damned in New York, according as they paid tribute or refused to—then two offers of money in ten years make it rather a long time between bribes? And I could name a dozen critics whose reputations, I would risk my head on it, have similarly almost saved them from insults."

"What do you think of the 'commission' critics? It is charged that on two or three of the dailies the critic is paid by a percentage on the theatrical advertising, instead of a salary, and that the 'notices' of plays are gauged by the money paid in at the publication office."

"Well, that is a very different matter from the charge of wholesale corruption among the critics. If there are 'commission' critics, they work on that system—I think it a very bad one—as a part of the business policy of their employers. As a fact, they are not critics at all, but managers and promoters of the theatrical advertising in their respective journals."

"Do you mind telling us something about the usages in the *Sun* office?"

"The Hon. Charles A. Dana is master of the *Sun*. In his absence, Mr. Paul Dana is chief, Mr. William M. Laffan, formerly the dramatic critic, has been for eight years the publisher. Mr. Chester S. Lord has been the managing editor as long as that. From no one of these four have I ever had a breath of instruction of how he would like to have a play or an actor treated in criticism. The length of a theatre's advertisement in the *Sun* hasn't the remotest connection with the critical attention paid to that house. I am allowed to hire all the help needed. We never use a word contributed by the indefatigable press agents. We allow nobody connected with the paper to send for deadhead tickets, and managers are earnestly requested to refuse all applications that purport to come from our office. So, you see, the *Sun* is a pleasant journal to write for—if your pen is clean."

A Terse Expression.

J. Ranken Towse, of the *Evening Post*, deprecated any personal publicity. He had no opinion to express upon the matters broached. As to the *Post* and his work upon it he sententiously remarked: "I write what I like, as I like."

The Mirror's Service Valuable.

Charles E. Hamlin, dramatic editor of the *Morning Advertiser*, said:

"I do not think that it is necessary for me to say much on the discussion that THE MIRROR is conducting in regard to the dramatic and musical critics of New York city, because the ground has already been pretty thoroughly covered. I think that THE MIRROR is rendering the critics a valuable and chivalrous service in giving this subject a frank discussion in its columns, for out-of-town readers will learn something about the character and ability of the critical writers of New York.

Modjeska's tribute, for example, to the leading critics of this city, will rather outweigh the whine of a disappointed manager who has had a comparatively short and decidedly unpleasant experience with the stage. At the same time the parasites of the stage will be made to feel that they invite exposure. Dramatic and musical critics are like people in any department of life, and manifestly it is only a fool or a knave who would judge them by the few black sheep in their ranks. The legal, medical, theological, and other well-established professions can protect themselves from those who bring reproach upon them by excluding such people from their numbers; but newspaper critics, who are a necessarily independent body of people, have no organized means of defense. Managers can coöperate easier than critics.

"I have always believed that the counting room should be absolutely divorced from the editorial department of any periodical. This, unfortunately, cannot be entirely accomplished in the present weak condition of human nature. But, as a rule, any person of intelligence and discrimination can distinguish in 'paid puffs' the gold from the alloy."

IN OTHER CITIES.

BOSTON.

Lottie Collins seems to be the principal novelty in Boston this week (14-19). She, too, appears at the Columbia in conjunction with an old piece, The Family Circle, which made quite a hit at this house last season. But Bostonians are curious to hear "Ta-ra-ra-boom-de-ay" as given by Miss Collins, and the theatre will surely be packed nightly at the time when she appears. The engagement is for one week only, for Surrender is to be produced 21 for a long run.

In Babes in the Woods Eugene Tompkins has given Boston a most superb spectacle. As first put upon the stage, the only possible fault to be found was that it gave too much, for the performance lasted four hours, but everything was excellent, and there was hardly a feature which one would care to miss. The magnificent ballet in the second act is by all odds the finest thing of the sort that has ever been seen in Boston. The scenery and costuming are magnificent, and the large corps of dancers present several most attractive figures. The piece is sure of an exceedingly long run.

Although School was only put upon the stage for a fortnight's run at the Museum, Manager Field mounted it with all the care for which he is noted, and a more charming coterie of school girls was never seen in this city. Miss Hampton, Miss Burress and Miss Glenn have won new honors, and George W. Wilson, George A. Schiller—this being his return to the legitimate stage—and Robert Edeson are particularly good in their roles. Kerry and Nerves are to be presented here 19.

In A Society Fad, Manager Russell seems to have a worthy successor to the City Directory. The introductions in the course of the performance are capital, and encores are the rule each evening. Lydia Yeamans-Titus has made a most pronounced hit in her part and Amelia Glover's dancing—well, it received more recalls than ever, which is saying a great deal. Russell's Comedians stay until after Thanksgiving, and Rosina Vokes is to follow.

At the Hollis Street Boss and Ross appeals to audiences fond of farce comedy, and Charlie Reed and Willie Collier renew their many friendships made in Boston. E. H. Sothern is to follow, 21, in Capt. Lettarblair, and while he is here he will give a special matinee for the benefit of the Mrs. Vincent Memorial Hospital, a worthy institution named for a woman who is revered by all Bostonians. Marie Tempest's fortnight in The Fencing Master was a phenomenal one artistically and pecuniarily.

This is the last week of the Tar and Tartar at the Globe. Although the principals are almost entirely different from those who were first seen in the piece in Boston, their success is none the less, and the engagement has been a very prosperous one. Diplomacy is to be given at this house soon by Rose and Charles Coghlan, and Richard Mansfield comes here, 28, with The Scarlet Letter.

Charles T. Ellis gives Bostonians the novelty of a new play at the Grand Opera House, and, in addition to the play, the patrons of the house see Amann, the facial mimic, and Lizzie and Vinie Daly in their taking dances.

Started safely past its 100th performance, 1492 still continues to pack the Park nightly, and one wonders how much longer Rice's Surprise Party will stay here. It certainly looks as if Spring would come before any change in attraction will be thought of. Mr. Rice has introduced several new songs recently, and James Gulbert is constantly rehearsing new bits of business which succeed in pleasing the large audiences tremendously.

It seems to take Evans and Hoey to play successful fortnight engagements in the one week houses. They are now delighting large audiences at the Bowdoin Square, being the first stars to play two weeks in succession at that theatre. Their Parlor Match seems to burn just as brightly as it did when first seen here years ago. The Dazzler follows 21.

Reginald De Koven has made a public reply to the Alibi Club of Washington in regard to the piece of music which is claimed as its peculiar property. He says that the melody which is claimed as an exclusive club song is an old Spanish folk-song which was sung in public years before the Alibi Club was ever organized and which was used by Offenbach in La Vie Parisienne.

Edith Sinclair made a great hit in 1492 in the parts ordinarily played by Marie Hilton, who was out of the cast for three nights. It was Miss Sinclair's first appearance in Boston since her engagement in Puritania, in which she made a great hit in the character part of Abigail.

John Ford, stage door-tender, and Benjamin Craig, stage carpenter, at the Globe, were arrested 7, charged with committing an assault upon a sheriff and two lawyers who attempted to attach the scenery and properties of the Digby Bell Opera co. at the conclusion of its engagement at the Globe.

Boston friends of Thomas E. Shea are sending him congratulations on the event of his marriage to Nellie White Burgett, which took place at Belfast, 9. The couple will have their Summer residence at Bucksport, Me.

I learn that at Cohasset everything is bustling in the work of equipping Hanlan's Superba with new scenery and costumes to replace these destroyed by fire recently. The necessary re-equipment will admit the introduction of a number of new features which will make the spectacle even more attractive than ever.

Rehearsals of The Continentals are well under way, and a successful performance is assured when that opera is given its first production at the Park. Maud Williams is to take the part of Ruth, and Mrs. Frank B. Richards will play Dorothy. Joseph F. Sheehan will play Paul, and Herbert Dodd, Jonathan Pebbles the inn-keeper. JAY B. BENTON.

CHICAGO.

Election detracts somewhat from theatricals although the theatres are, of course, doing a profitable business, as theatres are bound to do in Chicago, yet at most of them standing-room and maybe a little better could be found in the early part of week of 7-12. And anyway a reaction is inevitable the latter part of the week, so the manager isn't complaining. Special matinees were given at some of the playhouses on election day, and at night the returns were read from the stages of all the theatres.

A comedy that is more nearly a farce, overflowing with witty lines, brisk action, laughable complications, overdrawn characters and good actors is By Proxy, now being presented at McVicker's Theatre to large audiences. Charles Klein is the author, and he has succeeded in constructing a clean, clever, even brilliant comedy, a comedy that is only redeemed from a farce by the touches of delicate pathos interwoven in it. Charles Mathews' excellent co. enacted the roles enjoyably, and includes the following artists: S. A. Lipman, Edward Emery, Harry Brown, Lionel Bland, Leonora Bradley, May Standish, Nita Sykes, and Mrs. Adele Clarke. They entered into the comedy with evident relish, and made it "go" with a rush.

A big house was kept on the *qui vive* at the Columbia on Sunday night, where that graceful young comedian, James T. Powers, and his co. of farcical comedians are disporting themselves in the new farce, A Mad Bargain. A mixture of gags, songs, dances, and all manner of nonsense in general is dished up to the public by the authors, J. J. McNally and Julian Mitchell, assisted by the efforts of the participants in the piece. However, no one can deny that it is a most amusing entertainment and the co. well suited to the play. Powers was as bright as a dollar as usual. His charming wife, Rachel Booth, made a good impression. The popular Pete Daly made a hit.

A new war drama by Augustus Piton and E. M. Altriend, entitled Across the Potomac was presented to good business at Hooley's Theatre. The drama has many features that claim favorable attention, and has some original departures from the usual play of its class, but yet its merits are not such as to compare brightly with Shenandoah and Held by the Enemy. Patriotic speeches are "rung in" a little too frequently and too effusively; no manifestations of enthusiasm on the part of the spectators now accompany these kind of speeches. The piece is staged appropriately, and the supernumeraries are many and well-drilled. The co. embraces Boyd Putnam, Matt B. Snyder, Charles F. Gotthold, Malcom Bradley, John H. Bunny, Daniel Jarrett, Henrietta Lander, Vivien Edsall and Harriet Aubrey. Same 14-19.

The last week of the bright comedy Gloriana began Monday, and Saturday will close a successful four weeks' run at the Schiller. Last Wednesday evening, 2, a one-act curtain raiser by Elwyn A. Barron was produced, entitled Out in the Storm. It is a beautiful little play, bubbling over with pretty speeches, admirably played by Mr. Stevens, Mr. Wise, Miss Crossman and a young man whose name has slipped my memory. Mr. Wise received the larger share of the honors of the production. The fault to find in the character is the words Mr. Barron has put into the honest but illiterate backwoodsman's mouth, that a man in his walk of life would hardly be capable of speaking. Mr. Stevens' was an admirable role in which he has room for improvement. Miss Crossman appears in a girlish part, and played it acceptably. The unknown young man didn't do much, but did it well. And now, at last—but, thank goodness, not for long—Lottie Collins is here appearing between the curtain-raiser and Gloriana, and singing her—well, no need of saying what everybody knows—amid deafening applause and to packed houses. German performances 14-19.

The clever character comedian, Roland Reed, amused his admirers at the Grand Opera House in The Woman Hater, supported by a good co., including Harry A. Smith, William C. Andrews, Sheridan Tupper, Isadore Rush, Mary Myers and Irene Everett. The star is as bright and happy as ever, and the piece seems to have improved with time. Mr. Reed will be seen in Innocent as a Lamb 14-19.

The Grand keeps up its record for audiences in spite of election. An excellent minstrel organization is Primrose and West's comb. of burnt cork artists. The performance is novel to a certain extent. The first part sees the members decked out in Japanese costumes. The reason for this departure is hard to understand. The Monkeys and the Farmer is an amusing afterpiece, and the specialties were good. Larry Dooley, J. Fielding, William Thompson, and Joseph Natus are in the cast. Mrs. James Brown Potter and Kyrle Bellew in Therese 13-19.

A Knotty Affair was at the Haymarket 7-12. Bobby Gaylor in Sport McAllister 13-19.

A capable co. presented an old success, Master and Man, at Havlin's to good-sized houses. Palmer Collins has the part of Humpy Logan. The play seems to have a certain fascination in it, by reason no doubt, of its very bloodthirstiness. Ole Olson 13-19.

The Swedish dialect play, Ole Olson, drew well at the Windsor. It was put on nicely and played by a co. fully capable of drawing all the humor from a resourceful play. It is said this is the original of all the Swedish dialect plays and the best. My Colleen 13-19.

A capital play is The Burglar when played by a co. worthy of it, and though the co. that played it at the Clark Street Theatre week of 7-12 could be vastly improved, it still furnishes an entertaining performance. A pecuniarily successful week's business was done. Agnes Herndon 13-19.

Haverly's Home Minstrels form an irresistible attraction at the Casino for the stranger, and large houses are the rule. New songs and specialties add new interest. No stranger leaves the city—or should not—until he has viewed the wonders contained in the home of minstrelsy and wax works.

Agnes Herndon in La Belle Marie was at the Alhambra. I understood Miss Herndon had a new play, and am surprised that she should have seen fit to inflict the unoffending public another season with La Belle Marie. Miss Herndon is a strong and at times intense actress, and is capable of something better than the piece she is now starring in.

Stormbeaten served to attract at the People's. Bill's Boot 13-19.

Two distinguished actresses from across the water will soon play engagements in Chicago. Mrs. Bernard-Beere will appear at the Chicago Opera House, and Eleanora Duse, the famous Italian tragedienne, has been secured by Hooley's management.

On the 6th Louis Sharpe, of McVicker's Theatre, passed his fifty-fifth year, and has been connected with the theatre just exactly twenty-five years. Mr. Sharpe is receiving congratulations from his many friends on his youthful, healthy and vigorous appearance.

The concerts of the Chicago Orchestra at the Auditorium are being largely attended. Last Friday afternoon and Saturday night an excellent programme was played; the soloist was Fenucio Busoni, a young pianist, who is receiving the highest praise for his admirable playing. The next concerts will be popular; that is, popular music only will be played.

The Bohemian Girl will be given by the members of the St. James Church Choir, without acting, at Central Music Hall 16. This choir is considered one of the best and largest in America. Mrs. Perrin will sing Anita, and Miss Eugenia Thoms will sing the Queen of the Gypsies. Miss Dorothea Sturcow will be the accompanist. Miss Sturcow was secured at great trouble, and is considered one of the most finished performers on the piano in the West. The whole concert is under the direction of William Smedley.

Minor concerts galore are being given at all times, by all kinds of people, and in all kinds of ways, in Chicago nowadays. A number of our leading colleges and teachers are giving admirable entertainments that are well worth going to. Chicago holds a number of promising young people, both in the dramatic and musical line.

Sousa's Marine Band is billed for three concerts at the Auditorium week of 14-19.

LYSTER J. CHAMBERS.

CINCINNATI.

W. H. Crane in Paul M. Potter's comedy, The American Minister, made an immediate hit at the Grand during his engagement 7-12. The play is lively in action, the situations thoroughly effective, and with its superb mounting and excellent cast will prove beyond question one of the season's successes. The star's part fits him admirably, and his support at the hands of Hattie Russell, Augusta Foster, J. W. Shannon, George Backus, and J. C. Padgett was all that could be desired. The Lillian Russell Opera co. 14-19.

Winsome Fanny Rice in her Jolly Surprise proved a most profitable card for Manager Ballenberg at the Pike 6-12, and can be truthfully recorded as having duplicated the success which marked her last visit. The comedienne's vocal selections were enthusiastically encored, and her cabinet business captured the audience. Of the supporting co. Charles Bradshaw, Robert Vernon, Frankie Jones, Mark Sullivan, and Eva Randolph were especially good. The House on the Marsh 14-19.

A. M. Palmer's co. under the direction of Al. Hayman, presented Augustus Thomas' charming play, Alabama, at the Walnut Street Theatre in splendid style week of 7-12. The role of Squire Tucker, made so prominent by the late Charles L. Harris, was ably handled by Odell Williams and Francis Carlyle as Captain Davenport replaced Maurice Barrymore of last season's cast. J. H. Stoddard, Jennie Eustace, and J. M. Holland of the old co. had a most enthusiastic reception. The superb mounting of the play merits a word of praise. Jane 14-19.

Bartley Campbell's popular play, The White Slave, constituted the week's attraction. Mary Newman's old role of Lisa is now cleverly portrayed by Carrie Radcliffe, while Milt Barlow, at one time prominent in the ranks of minstrelsy, appears as Job, a negro preacher. Maurice Drew, Ina Robinson, and B. J. Murphy in their respective parts were notably good. The Devil's Auction 13-19.

H. W. Williams' Comedy co., headed by two really good comedians in the persons of Joseph J. Sullivan and Harry Smith, furnished the clientele of Heuck's ample amusement week of 6-12 in William F. Carroll's effort, Bill's Boot, which is styled in the bills as "an opera bluff in three acts." The more prominent parts were cleverly assumed by the Russells (James and John), R. A. Broderick, Maud Raymond, and Erbi Robeson. The piece was very handsomely staged. Mr. Potter of Texas 13-19.

The return of Susie Kirwin to the Wilbur ranks at Harris 6 was marked by an increased attendance during week ending 12. The repertoire for the week included Fra Diavolo, Bohemian Girl, Royal Middy, and Black Hussar, each of which was well received. In Kohnie, the comedian of the troupe, Wilbur has an artist whose ability makes him a prime favorite with the Harris clientele.

Lester and Williams' co. in Me and Jack closed a very successful engagement at the People's 12. The leading features of the programme were Myrtle Tressider's singing, the Holbrooks in musical selections, Gallagher and West in their specialties, and the irrepressible Paul Allen in his peculiar style of oratory. Three performances were given election day, one at 2 P. M., another at 8, and the final one at 11:30, all of which were largely attended. The Lily Clay co. 13-19.

During the Lillian Russell engagement at the Grand the price of admission will be increased one hundred per cent.

Felix Morris, who has for several years been identified with Rosina Vokes' co. as leading comedian, proposes starring next season, and Manager Ballenberg has already secured the clever artist for a week's engagement at the Pike in October 1893. He has secured several attractive little plays, notably one entitled The Old Musician, and is now having a two-act comedy written for him. Mr. Morris' season will begin at Hooley's Theatre, Chicago, in September next.

Susie Kirwin's reception was most enthusiastic on the occasion of her reappearance at Harris' 6.

The election returns were read at the theatres 8, an action that suggested not only a desire to please the public but testified by actions more portentous than words how really rejoiced the several managers were to be freed from the excitement incidental to a Presidential campaign.

No Sunday concert or "Pop" will be given at Music Hall until 20.

The burning of the theatre at Cleveland, at which Sol Smith Russell had been booked, forced the comedian to rest a week, and he passed through Cincinnati 6 en route to pay his Minneapolis home a few days' visit.

The numerous attaches of Robinson's Circus, who are in the main residents of this city, are beginning to put in an appearance. JAMES M. DONOUGH.

WASHINGTON, D. C.

Charles Frohman and Bronson Howard have every reason to feel gratified at the pronounced success of the premiere of the comedy, Aristocracy, at the National 7. The reception accorded it amounted to a veritable ovation, and crowded houses greeted it at every performance during the week, eliciting unstinted applause and high commendation. The action of the piece was surprisingly good for a new play, and there are constant evidences of many painstaking rehearsals. The selection of the cast is admirable, and each character was acted with artistic accuracy as to detail and professional technique. A Trip to Chinatown 14-19.

The Country Circus was presented at Albaugh's 7-12. Fanny Davenport 14-19.

Bartley Campbell's Fate was presented at the Bijou throughout the week to large audiences, the leading roles being filled by George W. Larson and Cora Van Tassel. The latter is a pretty little soubrette, who sparkles with vivacity in the character of Sarah Anna Waddles. Miss Van Tassel is a great favorite in this city, where she is an honorary member of the Post of the Sons of Veterans, having been given this distinction in recognition of her clever portrayal of the part of a young soldier in a military drama.

The Lyceum was crowded throughout the week with the Rose Hill French Folly co. in Mountebank.

At the Academy the nautical melodrama, Held in Slavery, was presented to large houses, with the galleries predominating.

Willard Holcomb, whose work as dramatic editor of the *Post*, of this city, has given that department prominence and popularity. His page is about the breeziest and best collection of dramatic doings ever published in a Washington newspaper, and his criticisms are well written and give evidence of that degree of incisive analysis that constitute the prime factor in honest and successful dramatic criticism.

Lewis Morrison will appear in Faust and Richelieu at the Academy of Music 14-19.

Gray and Stephens' Vesper Bells are at the Bijou 14-19.

At the Lyceum the Rentz-Santley co. will give a spectacular production, entitled America, or the Discovery of Columbus, introducing Florence Miller as Columbus, week of 14-19.

Frederick Warde contributes to the current issue of Kate Field's *Washington* a short paper on "The outlook for legitimate melodrama," opening with the remark, "When a dramatic star sets out in these days announcing a repertory of legitimate drama, the very natural inquiry is, 'In what lunatic asylum is there a lately-created vacancy?'" He takes the position that it is best for a tragedian to select one or two plays of standard popularity and permanent interest, and work them up to the highest possible standard. He believes that as much money should be spent on the revival of a tragedy of Shakespeare as upon the latest new melodrama involving a fire engine and a saw mill. Mr. Warde believes that the middle classes support the best drama and the best houses, and without their aid "high art would die in two weeks of sheer inanition." He does not include grand opera in New York, which he says is paid for on account of its social, and not its artistic, value. "Nowhere," he says, "does Shakespeare draw so well as in the manufacturing towns filled with artisans. It is the gallery, everywhere, which responds most quickly to a fine passage or well-spoken lines." EDWARD OLDHAM.

ST. LOUIS.

Sol Smith Russell opened at the Grand Opera House 13 to a large and thoroughly entertained audience. David Henderson's American Extravaganza co. produced the latest spectacular success from the Chicago Opera House, Ali Baba, week of 6-12, and played to the capacity of the theatre at each performance. While the scenic part of the production far excelled any of his former efforts, the dramatic portion did not take as well. Eddie Foy, Henry Norman, Joseph Doner, and Misses Ida Deaves, Frankie Raymond, and Louise Essing were all excellent, and so was the ballet led by Misses Martha and Hulda Irmia. The chorus and ballet were all pretty and shapely.

The comedy drama Friends was given at the Olympic Theatre 13 and opened to a goo-sized audience. During the week of 6-12 Charles Frohman's co. of comedians played the comedy drama Settled Out of Court. It was given in the same excellent manner that always characterizes the Frohman's productions, and the co. that gave it was composed of very capable and painstaking artists. The comedy was heartily enjoyed by good-sized audiences.

Primrose and West's Minstrels, who are great favorites with St. Louis audiences, opened to a big house 14, and business promises to continue large during the week. Frederick Warde and Louis James gave a repertoire 7-12, comprising Julius Cæsar, The Lion's Mouth, Francesca da Rimini, and Othello. Both the principals were fine in the parts, in which they were cast, and the co. supporting them well-balanced, making their performances unusually smooth and artistic.

The sweet singer, Charles Gardner, opened to fine business 14, giving his former success, Fatherland. During week of 6-12 Bobby Gaylor drew big audiences in his Sport McAllister. The play is a hilarious one, and the co. includes many excellent people, who gave a delightful pot-pourri of songs and dances.

At Havlin's, Master and Man opened to good business 14, and was thoroughly enjoyed by lovers of strong melodrama. The railroad drama, The Limited Mail, which is still a prime favorite, did fairly well during the week of 6-12. The mechanical part of the performance was most entertaining and realistic, and so was the dancing and contortion act of Miss Beatrice.

The South Before the War drew fairly well at the Standard Theatre 13. Week of 7-12, Gus Hill's Vaudeville co. was the attraction. He has an excellent specialty co.

Gertrude Rutledge, who season before last was a member of the Schnaider Garden Opera co., was here with the Lillian Russell Opera co., but did not play. She was severely burned while in Denver the week before by the overturning of a lamp, and while she was well enough to accompany the co., was unable to appear.

The Settled Out of Court co. came here direct from Boston, making the trip partly by special train.

The Ali Baba co. came in from Chicago by special, and did not arrive until Sunday afternoon at four o'clock, and owing to the quantity of scenery and baggage the curtain did not go up until nine o'clock and the performance was not over until after 12. On the opening night Mayor Noonan occupied a box.

On the second nights of the performance Eddie Foy met with quite a severe accident, and was wounded severely, but not seriously. At the opening of the third act Miss Deaves indulges in a bit of burlesque tragedy that ends by Miss Deaves placing a revolver against Mr. Foy's head and pulling the trigger. Mr. Foy staggered and almost fell. When he left the stage and pulled off his wig, he felt a stream of blood trickling down his neck. Miss Deaves fainted and so did several of the ballet and chorus. It was found that a careless property man had given Miss Deaves a revolver loaded with cartridges that were primed with wadding and powder.

The opening performance of The Mountebank was so bad that the Lillian Russell co. spent most of the time while here in rehearsing it.

Guido Vogel, who for several years has been connected with the Olympic Theatre, where his father is leader, is conducting the orchestra of the Standard Theatre.

During election night, telegrams were read between acts, giving the returns as fast as they came in.

At the last moment the attraction at the Standard Theatre for week of 13-19 was changed, and The South before the War opened 13 for the week.

Manager David Henderson, of the Ali Baba co., is so much pleased with the patronage given his attractions the past three seasons that he will play a return engagement here in January on his way back from California, and next season will play for a run of several weeks. W. C. HOWLAND.

DENVER.

Oscar P. Sisson's latest and very clever comedy, The Colonel, occupied the Broadway stage 7-12. Each part, and there are some amusing ones, was well taken. The co. gave a thoroughly delightful performance of the piece. Josephine Florence Shepherd leads the cast. Business was good, but, of course, it being election week, the receipts were affected. Daniel Sully 14-19.

At the Tabor, Patti Rosa was seen in an old and new play, Dolly Varden and Miss Dixie, both being vehicles only for the sprightly Patti to display her ability. The fair star is accumulating adipose tissue. The receipts were fair considering the time. Niobe 14-19.

At the Wonderland-Bijou the Rogers-Bock stock co. had a fair week with Fanchon. Patrons of this house get a good deal for their money.

Raymond's Circus will Winter in Denver.

Paderewski's recitals take place at the Broadway Dec. 16, 17. Two performances, one a matinee. Prices will be raised to $2 for best seats.

Advance Agent Arnold, of The Colonel co., was in town a week before his co. arrived. He says The Colonel does well wherever it goes.

Margaret Mather is the Thanksgiving week attraction at the Broadway, and Ali Baba will be at the Tabor. J. M. Hill being uninterested in Miss Mather I wonder what the attitude of the *Republican* will be on the coming engagement. It was decidedly against her when Mr. Hill brought her West.

There's a prospect that Joseph Newman, a local comedian of prominence, will join the Patti Rosa co.

The Hungarian Orchestral Concerts Sunday nights continues at the Tabor with a variation in the way of vocal music. At the last one a quartette of ladies called the Euterpe took part and at the next a new tenor, W. E. Bachellor, will be heard.

Clara Morris' recent engagement at the Tabor wasn't as successful as some others she has had, owing to the public's familiarity with her repertoire, Claire being the only new play given.

W. P. PEABODY.

SAN FRANCISCO.

Nov. 7.

Politics interfered somewhat with business at the different theatres this week.

Miss Helyett closed at the Baldwin 5, and the Duff co. moved over to Oakland to open the new MacDonough Theatre.

Julia Marlowe opened at the Baldwin 7 in Ingomar and had a good house. She was kindly received, and gave a performance of rare merit. Her engagement here promises to be a good one, providing the people can get away from politics long enough to witness her performances.

The Still Alarm is at the California. Joseph Arthur's little niece, a cunning little tot, is making a great hit, and appears every night to the delight of the audience in a charming bit of specialty with the *sang froid* of a veteran.

Dolly and Milton Nobles in a new political play called For Revenue Only are at the Bush. Their play is certainly a good one, and Milton Nobles acts with all of his old-time brilliancy.

Stockwell's is by far the most successful theatre in town just now. The Henley-Bouccicault season is going to be a profitable one. The young actors have taken hold with a firm grasp and have gathered around themselves actors of merit. Pink Dominoes was given 7, and an elaborate production of The Shaughraun is to follow. Edgar L. Davenport, of the Lederer co., now playing the interior towns, will play one of the leading roles in the drama. Lewis Morrison comes to this house soon.

The Tivoli pursues the even tenor of its way, and is giving good productions of light operas every week. The Three Black Cloaks is at present the bill.

Al. Hayman is here from the East, and speaks encouragingly of the success of his many ventures.

Daniel O'Connell and George E. Hall wrote an original song for Gracie Plaisted, which she introduced in The Three Black Cloaks. It is entitled "Love's Lovings," and promises to become very popular. ROBERT G. MACKAY.

CLEVELAND.

E. S. Willard made an instantaneous hit at the Lyceum Theatre week of 7-12. The engagement artistically was simply an ovation for Mr. Willard, and the business continued very good for the entire week. The Middleman was played every night except Friday, when a single performance of Judah was given. Marie Burroughs shared the honors with the star. The remainder of the company, particularly Fred Tyler and Nannie Craddock, gave strong support. James O'Neill in Fontenelle 14-19.

N. S. Wood, with the best support he has ever had, did an excellent business at Jacobs'. Harry Dalton, George W. Whitebell, Jerome Stansill, and Lillian Keene made successes. The Dago 14-19.

Sam T. Jack's clever Lilly Clay Gaiety co. made a pleasant impression at the Star Theatre. I sat through a performance with Homer Day, assistant treasurer of the burned opera house, and we enjoyed the work of Mazuz and Abacco, who are really clever, and do the greatest comic acrobatic act I have ever seen. Sam T. Jack's Forty Thieves 14-19.

The Opera House fire has thrown a lot of competent men out of employment.

Whisper it gently! Al. Henriques is going to become a benedict. Mr. Henriques is one of the most popular men in town, and everybody wishes him all happiness.

Charles Henshaw says that another Corbett engagement would result in driving him into paresis.

The Opera House employés realized about $800 from the benefit H. R. Jacobs and Messrs. McVicker and Robb so kindly tendered them. They all appreciate the kindness shown them by these gentlemen greatly.

Attractions for Thanksgiving week: Lyceum, Friends; Jacobs', The Two Sisters; Star, C. W. Williams' Vaudeville co.

The Soudan is booked at Jacobs', and Robert Downing and the Warde-James co. at the Lyceum.

Freddie Zweifel and his Temperance Town co. have left the city. People who know say it is all they did leave. W. M. GOODHUE.

PITTSBURG.

Richard Mansfield began his engagement at the Alvin Theatre 7 to a crowded house, presenting Beau Brummell. The Scarlet Letter was also given during the week. Gloriana 14-19.

At the Bijou Theatre John L. Sullivan in The Man from Boston crowded the house to the doors. On Tuesday evening the house was sold at 7 o'clock, and standing-room refused at 8. Under the Lion's Paw 14-19.

The Police Patrol did a very large business at the Grand Opera House 7-12. A German Soldier 14-19.

The Gossoon, with Carroll Johnson as the star, did well at the Duquesne Theatre 7-12. E. S. Willard 14-19.

Hyde's Comedians at Harry Williams' Academy of Music opened 7 to a large audience. Frank Bush, Conroy and Fox, and Helen Mora were well received. Sam Devere 14-19.

At Harris' Theatre The Waifs of New York

opened 7 to good business. James H. Wallick 14-19.

D. A. Bonta, of E. S. Willard's co., is in town.

A. J. Shedden, formerly of the Bijou Theatre, has gone to Europe.

The theatres were all packed to the doors on Tuesday evening, and the returns were read between acts.

The Warde-James co. will be the Thanksgiving week attraction at the Alvin.

The Press Club benefit, which is to take place at the Duquesne Theatre Friday afternoon, 18, promises to be an event of the theatrical season. Cheques for seats have been received from many of the leading members of the profession during the past week.

E. S. Willard is assured of a very successful week at the Duquesne Theatre as the box sheet is pretty well scratched for the opening performance, 14. E. J. DONNELLY.

PHILADELPHIA.

Despite the election excitement Wilson Barrett opened his American tour most auspiciously at the Park. He is now in his final week presenting his latest effort at playwriting, Pharaoh, which has been received with marked favor. Contrary to general opinion, Pharaoh is not of an historical or scriptural nature, but is pure fiction of the romantic order, with the scene laid in the Egyptian country. Every one of Mr. Barrett's plays shows a close attention to detail, and is lavishly staged. Last week he was seen in Claudian, Hamlet, and Ben-My-Chree, representing such a diversity of character that only a thorough artist of great versatility could do justice to. He has increased in favor in this city, and the Park has contained a series of crowded houses. Donnelly and Girard 21-26.

It seems as though the Quaker City had monopolized all the good things in the theatrical line this week. Seldom does it happen that such a superb list of attractions are presented in one week. Foremost among the best is A. M. Palmer's home organization in delightful Alabama. The co. has undergone a material change since last appearing here, but all the missing favorites are replaced by equally efficient players. This engagement at the Broad will be undoubtedly successful, as play and players are in the top notch of popularity here.

Charles Frohman's Stock co. has returned for another fortnight at the Chestnut. They have only remained away from us one week, having completed a three weeks' stay at the Opera House 5. Another new batch of players are noticeable in the present roster of the co., this becoming necessary by the production of Men and Women requiring a larger cast than the other plays in the repertoire of the co. W. H. Crompton and Elaine Ellson have left the stock co. to join the players about to present Surrender in Boston. A Trip to Chinatown finished a month's engagement at this house 22. It was the most successful one, from a pecuniary standpoint, that any of Hoyt's plays have ever played in this city.

Modjeska is at the Opera House in a varied repertoire. The charming actress appeared at the Broad 7-12 to a succession of crowded houses, composed of the most cultured people of this city. Her Katherine in Henry VIII. has won high commendation from all who have seen it, but the uninteresting nature of the play prevents it from being a standard favorite in her varied repertoire. The co. supporting Modjeska is far superior to that of last year, while the scenic appointments, especially in Henry VIII., besides being historically correct, are magnificent. Fanny Davenport appeared at the Opera House 7-12.

One of the most noted engagements that has been played in Philadelphia this season is Joseph Jefferson's representation of Rip Van Winkle at the Walnut. The S. R. O. sign will undoubtedly be displayed on more than one occasion, as the advance sale indicates crowds. Hoss and Hoss was presented 7-12.

Patrons of the Empire have a taste of patriotic sentiment and war bustle this week and last. They appear to enjoy it, however, as A Fair Rebel opened strongly 24 after a week of Captain Herne, U. S. A. Both plays are written to suit the multitude, and they appear to succeed in their purpose. James J. Dowling, who fills the stellar role in Captain Herne, is quite a clever actor, and is seen to better advantage in this play than ever before.

Pearson's White Squadron is at the Grand Opera House, and from present appearances will please crowds during its fortnight's stay. The scenic embellishment is the finest we have ever seen in a play of this kind. James O'Neill's production of Fontenelle, which preceded Pearson's spectacle at the Grand, attracted large and evidently well-pleased audiences. He has surely found a worthy successor to Monte Cristo now, and need look no further for a new play for some time to come. Fontenelle is romantic, the plot and situations are strong and ingeniously constructed, and the climaxes are all well worked up.

Champion James J. Corbett has succeeded his antagonist in the last frisk fray, as the attraction at the National, to the delight of numerous lovers of the manly art. His week will be big beyond a doubt. Thomas Murray in The Voodoo, the National's attraction 7-12, appeared to please good-sized houses. An improvement is noticeable since last seen here.

Roland Reed's successful comedy, Humbug, is the current happy medium of gaining fresh laurels for Manager Holland's clever players at his Avenue Theatre. All the players in the co. are well cast, but Frank Doane as the leading spirit is particularly successful. Boucicault's Led Astray, with Eleanor Lane in the principal character, is on the eve of production.

Lewis Morrison has returned, and we have seen his Richelieu. It ranks with his Mephisto, and will be in time as successful as Faust. He is at the People's Theatre this week, and crowding it nightly. Edwin Arden 21-26.

Louise Aydelle concluded a highly successful engagement at Forepaugh's 12, playing The Runaway Wife, to make room for The Danites.

Only a Pauper was presented to the Standard's patrons 7-12, with slight success. Arizona Joe opened a week's engagement 14.

The Palace contained the largest crowds assembled within its walls for years last week. All this was caused by Emma Bell in The Clemenceau Case, and two French novelty dancers. Frederick Klages' co. in Dark Side of a Great City have opened a week's engagement that looks promising.

Hopkins' Howard Atheneum co. opened at the Arch 14; Rose Hill's co. at the Kensington and May Russell's co. at the Lyceum opened the same date.

Williams' Meteors at the Arch; George Dixon's co. at the Lyceum and the London Sports co. at the Kensington all made money week of 7-12.

The Winter Circus will open 19 and looks promising. Everything has been done in good style, money has been expended lavishly and prospects point to success for Harry Pincus' enterprising venture.

The Bijou, Carncross', Kellar at Egyptian Hall and the Germania continue to entertain profitable audiences.

Thomas Q. Seabrooke in The Isle of Champagne is coming back to the Academy 24. Charles MacGeachy promises that his attraction will not be advertised on billboards and fences and clinches his words by advertising heavily in the newspapers in advance.

Frank Perley, of the Modjeska management, met friends innumerable here last week. He is undoubtedly one of the most popular men in the profession.

Manager Holland is preparing to produce a new play by E. J. Swartz, of this city, whose name has been associated with several plays produced at his house. It is a comedy entitled, The Syndicate, written especially for this co. Mr. Holland, who besides being a successful manager, is also a clever actor, will play one of the parts. Joseph Holland, of Charles Frohman's Comedians, and E. M. Holland, of Palmer's co., are brothers of Manager Holland. JOHN N. CAVANAGH.

KANSAS CITY.

Election week was a profitable one at all the theatres here.

A Texas Steer was at the Coates. Ali Baba 14-19.

By Wits Outwitted is the peculiar title of a comedy presented at the Grand before good-sized audiences 6-12. It is a unique piece, full of ingenious situations and clever dialogue, and the characters being Spanish, caused additional interest. Co. good. A curtain-raiser entitled A Glimpse of Paradise preceded it. Katie Emmett 13-19.

Lovers of sensational melodrama were well satisfied with the performances of The Operator by a good co., headed by the twin stars, Willard and William Newell. The scenery and effects were very effective. Kidnapped 13-19.

Alone in London, another melodrama, but an old and familiar one, was at the Ninth Street, opening to large houses 6. William De Shetler is leading man, and J. H. Haverly, the ex-minstrel king, the manager. Gus Hill's Novelty Stars 13-19.

FRANK B. WILCOX.

DETROIT.

At the Detroit Opera House, Robert Downing surrounded by a first-class co., and supported by his wife, Eugenie Blair, began a three-nights' engagement 7, presenting Virginius, the Gladiator, and Othello. A good business was done, and the performances were satisfactory. Mr. Downing is quite a favorite here. It is pleasing to note the great advance Miss Blair has made in her profession, she being really now one of the prominent leading women of the stage. F. C. Moseley, Mark Price, George Macomber, and Florence Erwin were all excellent in their respective roles. On 10-12 Nellie McHenry played A Night at the Circus to excellent business. This was her first visit here for some time. The new play which she has serves its purpose well. On 14 W. H. Crane presents his latest play, entitled The American Minister, under the direction of Joseph Brook. This will be presented with all the original New York scenery, with an excellent cast. A good week's business is sure to result.

At the Lyceum Lillian Lewis began a half week's engagement 7 in Lady Lil. The play, while being sensational, is filled with strong dramatic situations and full of good acting. It is well staged, well mounted and well acted. George Goodale, however, calls it a case of "literary delirium tremens." The latter half of the week was taken up by Mrs. Potter and Kyrle Bellew in Zola's play, Thérèse Raquin. Owing to the advertising the play has received in the press there was great desire to see it. The play was well presented and well acted. Opinions differ, however, as to the good or ill done by presenting such a piece; whether it appeals to base instincts only, or whether it has a moral suitable for all. These stars are under the management of John Stetson. On 21, 26 the Manola-Mason co. will appear in If I Were You, the latter half of the week being occupied by Thomas Seabrooke in The Isle of Champagne.

At Whitney's Grand, Mr. Potter of Texas was the attraction week of 6-12, the star being Josie Lone, surrounded by a competent co. The patrons of this house were rather disappointed on the first night, as they expected a cowboy drama with long-haired cowboys. However, by the middle of the week they became accustomed to the diet and rather pleased with the change. The Pay Train 14-19.

Last Sunday's *Free Press* gave a good picture of the popular comedian (with us here at least), Owen Fawcett, who has recently become rich through legacies left by relatives who died abroad. He has written many interesting notes for the *Free Press*, entitled "Rambles with my Pipe."

W. H. Power states that his new Irish play, Glen Da Lough, with J. K. Murray as the star, made a great hit in Baltimore.

Robert Downing is rehearsing daily a new play, called Richard the Lion-Hearted, which he proposes to present at an early date.

Cyril Tyler, the Detroit boy soprano, is meeting with remarkable success in the East under Strakosch's management.

The following is a list of professionals who call Detroit their home: Joseph E. Whiting, Nellie Mulholland Whiting, Margaret Mather, Porter J. White, Olga Verne, Harry C. Barton, John T. Sullivan, Edward Weitzel, Will C. Cowper, Lenore Gordon, Charles B. Poore, Maud Harris, John L. Ashton, Will Sellery, John Fav Palmer, Bingley Fales, Frank Campau, Aubrey Mittenthal, John Monahan, Sam Morton, John Powers, John Dwyer, Oliver and Hubert Labadie, Otis Shattuck, May Whittemore, Frank Paulus, Myra Mirella, Dike Brooks, Warren Crosby, Richard Trevellick, Jr., Walter Robinson, William Canfield, Una Atvell, Delia Clark, May Loranger, Nellie Cross, Kitty Morton, Muriel Telschow, David F. Fox, Harriet Shepard, Helen Blythe, and J. F. Brien. F. K. STEARNS.

BALTIMORE.

At Ford's Opera House The Country Circus began a week's engagement 14. Glen-da-Lough, which closed a week of big business 12 proved a charming Irish play, thoroughly different from the usual run of such plays, and put upon the stage in a manner that left nothing to be desired. The scenery was particularly picturesque and handsome, and the co. thoroughly competent. It served, too, to introduce J. K. Murray in a dramatic role. His work astonished even his most ardent admirers, and gave promise of a bright future. Clara Lane, also, created a flattering impression. Miss Belyett 21-26.

The County Fair opened to a big house at Harris' Academy of Music 14, and the race scene as usual brought the audience to its feet. The attendance week of 7-12, during the engagement of A Fair Rebel, was large, and the drama, though not new here, seemed to have lost none of its attractiveness.

Richard Mansfield appears this week at the Lyceum in a round of well known impersonations and to audiences that are composed of the very best class of theatregoers. Of the Prodigal Father, as given at this house, nothing but praise can be said. The play was comedy—pure, bright, and witty—such as we see but too seldom these days, and the co. scintillated with real dramatic work.

Two good-sized audiences gathered at the Howard Auditorium 14 to see The Runaway Wife, which was well given, both as to stage-setting and cast of characters. Mollie Thompson sang herself into favor with large audiences last week with "Ta-ra-ra," which was given in true Lottie Collins style. The rest of the Irwin Brothers' Vaudeville co. was up to the average.

A good house, cordial and friendly, greeted Katherine Rober at Holliday Street Theatre 14. James H. Wallick, with his well-trained horses and donkey, delighted big audiences week closing 12, and divided the week between The Bandit and The Cattle King. The Danger Signal 21-26.

The invariable crowded house was present at the Monumental Theatre to see the Meteors' Specialty co., and long before the curtain went up the S. R. O. sign was dangling over the box office window. The programme given was a good one. The Rentz-Santley co. closed a paying week 12.

The Baltimore Symphony Orchestra gave the first concert of the season in the concert hall of the Academy of Music 10 to good attendance.

Peter Jackson, the pugilist, and a fair variety co., occupied the boards of the Front Street Theatre 7-12 with good box-office results.

HARRY P. GALLIGHER.

NEW ORLEANS.

A general strike of the labor organizations of this city has had a telling effect upon the business of the theatres of New Orleans. The musicians of the orchestras of the various playhouses struck work 5, but caused no interruption to the performances. Piano players were substituted, and the audiences really seemed to enjoy the change. The French Opera House did not fare so well. The strike of the musicians caused the suspension of the opera season, and already the management has lost several thousand dollars.

Lizzie Evans, the merry little soubrette, was at the Academy of Music. Gloriana 13-19.

The Grand Opera House had Porter J. White in Paul Kauvar. Herrmann, the magician, 13-19.

The Fast Mail played its third engagement at the St. Charles Theatre. On 9 the co. celebrated the 1,400th performance of the play by giving handsome souvenir presents to reserved seat patrons. The Nabobs 13-19.

The Garden District Theatre had New Feck's Bad Boy for an attraction, but the strike necessitated the closing of the theatre. Eugenia Florence in Her Mother's Sin is the attraction 13-19.

Slocumb's Ship Ahoy co., which played at the Academy of Music week ending 5, will lie off here for a week or more. It is understood that the co. has failed. It was attached by several parties, including members of the co.

Wenger's Theatre is the name of a new place of amusement opened in this city 5. It is situated at the corner of Custom House and Burgundy Streets, and will accommodate over 3,000 people. It is intended as a vaudeville theatre or cafe chantant. The theatre is owned by W. F. Wenger, Sr., and the executive staff is composed of W. F. Wenger, Jr., manager; Sixton Gillen, assistant manager; W. J. Garrison, stage director; Lee Howard, assistant; William Pouert, leader of the orchestra; Albert Orton, master of properties; H. H. Casson, electrician. LAMAR C. QUINTERO, Jr.

LOUISVILLE.

The Seabrooke Opera co. in The Isle of Champagne filled a highly successful engagement at Macauley's. It is a tuneful composition, and in the hands of a capable co., pleased the large audiences that attend every performance. The Warde-James co. 14-19.

The Devil's Auction and Manola-Mason co. divided the week at the Masonic. The former has been much improved and is now a really fine spectacular attraction. The latter co. produced The Army Surgeon, If I Were You, and Caste all of them in a delightful manner. The singing introduced by Marion Manola was a decided feature of the bill. Power of the Press 14-19.

The engagement of Lillian Russell at the Auditorium 7-12 was a decided success. The house was crowded at every performance. La Cigale and The Mountebank were the operas sung. With such artists in the cast as the fair Lillian herself, Louis Harrison, W. T. Carleton, and Charles Duncan, fine representation of the successful compositions were expected, and disappointment did not result. The stage setting deserves special mention, the Auditorium going to unusual expense to have the operas properly mounted.

The attraction at Harris' was The Dago, a play from the pen of Richard Carroll, who was such a favorite during the Summer season of opera at the Auditorium. As a sensational play dealing with life in the metropolis, it compares favorably with others of its kind. Co. good, business satisfactory.

Sadie Basson in A Kentucky Girl had a fine week at the Bijou. She is a prime favorite here, and her latest play gives fine scope for the exercise of her peculiar abilities.

At the New Buck Fields and Hanson had the customary large patronage. In the co. are Collins and Welch, Mlle. Charcot, Madge Heath, Mitchell and Lorraine, and others of equal excellence.

Robert Dunbar, of Duff's Summer co., is a member of The Isle of Champagne co. He met with a warm welcome from old admirers.

In commenting on the Le Toury-Rosstelle debut at the Masonic, in Hernani, one of the daily papers stated "It was so bad that it was good." Some idea of the affair can be gathered from the fact that the couple were really married on the stage during the performance.

Alice Verona, who is Mrs. Fred. Hudson, of Louisville, in private life, has joined the Wilbur Opera co., taking the place of Dorothy Morton.

Max Plohr, formerly treasurer of the Bijou, left with Mr. and Mrs. Sidney Drew's co., filling a similar position.

Earle Sterling, of Sol Smith Russell's co., is spending his period of enforced idleness caused by the burning of the Euclid Avenue Opera House, Cleveland, with Louisville friends.

CHARLES D. CLARKE.

JERSEY CITY.

At the Academy week of 7-12 The Struggle of Life drew fair houses. The scenic effects were well received, and the work of the co. was commendable. Amelia Bingham and William Stafford deserving special mention. Natural Gas 14-19.

James B. Radcliffe in Across the Atlantic drew a big audience at the Opera House election night, but business the rest of the week was light. Co. acceptable, and the play well received. Aunt Bridget's Baby 14-19. L. O. F.

CORRESPONDENCE.

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, manager): Katie Putnam 4, 5; large audiences. Grau's Opera co. in repertoire 7-12; large business.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Sol. Smith Russell 11 in Peaceful Valley to large business. The Dazzler 1, 2, and matinee; fair business. Alabama 3; S. R. O. Spider and Fly 5 to splendid business.

HUNTSVILLE.—CITY OPERA HOUSE (Fred M. Kraus, manager): Gloriana to S. R. O. 8; satisfactory performance to fair business. The co. was better than the piece. Election returns were announced from the stage. Jarbeau 16; Little's World 18.—ITEM: D. S. Vernon was in the city 8 in the interest of his star, Vernona Jarbeau. Mr. Vernon is one of the cleverest gentlemen in the business. His accomplished wife accompanies him in his peregrinations. Mrs. Vernon has one of the smallest English black-and-tan dogs in this country. Mr. Vernon brought him from England. He is two years old, and weighs twenty-four ounces. "Midget" is a lucky dog.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (Harry H. Haven, manager): A fair-sized house greeted Henshaw and Ten Broeck in The Nabobs 3, and enjoyed that time-worn absurdity. Marie Heath drew a large audience to see A Turkish Bath 4, which pleased the galleries.

LITTLE ROCK.—CAPITAL THEATRE (E. B. Wood, manager): Charles A. Gardner in Fatherland 2; good performance; large house. Henshaw and Ten Broeck in The Nabobs 4; big audiences, and well satisfied. The Devil's Auction to S. R. O. 5.—ITEM: On Sunday, 6, a sort of a family reunion was held here, as there were over a hundred professionals in the city. Among them were Henshaw, Ten Broeck, and co., Devil's Auction co., and Katie Emmet and co. Manager Wood was kept busy in entertaining them all.

CALIFORNIA.

SAN JOSE.—THE AUDITORIUM (Walter Morosco, manager): Don Cæsar de Bazan 8; Skipped by the Light of the Moon 10.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Nothing But Money was presented to a small audience 1.—ITEMS: Harry R. Westhorp, formerly treasurer of Incog co., entertained the members of the co. They enjoyed a sail around the bay in his yacht, named after the play Incog. Manager Fisher has returned from a business trip to Los Angeles.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lelmar, managers): De Lange and Rising in Tangled Up closed a fair engagement 2. Duff Opera co. 8, 9. Margaret Mather 10-12; Julia Marlowe 22-24; Milton Nobles 29, 30.—LOS ANGELES THEATRE (H. C. Wyatt, manager): Alvin McGuire Comedy co. 7-10; Salvini 15-19; Skipped by the Moon 21-26.—ITEM: H. C. Miner, Jr., has returned from his New York visit to spend the Winter among the Citrus Belters.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Todd, manager): The Still Alarm 1; light business.—SNOWFLAKE PARK: R. A. Cunningham's troupe of Australian aborigines gave an exhibition of their war dances and boomerang throwing Oct. 29, 30. The exhibition was decidedly interesting and drew crowds.—ITEM: J. H. Todd has succeeded Mr. Clunie in the management of our theatre. He was formerly the official programmer, and is well acquainted with theatrical affairs. Success to him!

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Bostonians gave two performances of Robin Hood 5 to packed houses as they deserved. The County Circus 7 9; Annie Ward Tiffany 10; Blue Jeans 11, 12.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Fairies' Well did a large business 3, 5, 5 iving good performances. Pauline Hall Opera co. in Puritania at advanced prices had two good houses 7, 8. Robert Mantell 9.—NEW HAVEN OPERA HOUSE (C. H. Smith, manager): Enoch Arden had a succession of large houses week ending 5. Human Nature did a paying business 7-9. Manager Smith gave a midnight performance election day to a full house.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Robert Mantell in The Face in the Moonlight drew an immense house 8. Mr. Mantell as usual was forceful and effective, but his co. this season is mediocre, and the play rather commonplace. U and I 15; Denman Thompson 18; Rose Coghlan in Diplomacy 24 (Thanksgiving night).

NEW BRITAIN.—OPERA HOUSE (John Hanna manager): Owing to election excitement the attendance at My Jack 4 was light; co good. Annie Ward Tiffany 9; fair house.—ACCHE NI: During the gale last Thursday a section of the north wall of the new Russwin Lyceum blew down, a portion crashing through the roof. Two men were quite seriously injured.

WATERBURY.—JACQUES OPERA HOUSE: Robert Mantell and a first-class co in The Face in the Moonlight 4 to one of the largest audiences of the season. Walter Sanford's My Jack co. to a delighted audience 5. Annie Ward Tiffany attracted a good-sized audience 8.

MERIDEN.—DELAVAN OPERA HOUSE (T. H. Delevan, manager): Rob Roy 4; small house. The Fairies' Well 7; good co. to a small audience; performance deserved a better house. Louise Hamilton 10-12.

BIRMINGHAM.—STERLING OPERA HOUSE (S. M. Johnson, manager): Robert Mantell in The Face in the Moonlight to a large house 4. Annie Ward Tiffany in Lady Blarney to a small house 7.

NORWALK.—MUSIC HALL (P. W. Knapp, manager): Jean Voorhees in The Clemenceau Case 9; packed house. The co. seems to be composed entirely of amateurs.—ITEM: Manager Hoyt has turned over his lease of Music Hall to P. W. Knapp, Mr. Hoyt retiring until his new theatre is completed in January.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Walter Sanford's melodrama My Jack drew fairly well 3. The Bostonians presented Robin Hood 4 in an exceptionally fine manner to a delighted audience that filled every seat in the house. The solos, chorus, scenery and costumes were in keeping with the reputation of this popular organization. Wilkinson's Widows did a good business matinee and evening 5. Ramsay Morris' well balanced co. in the comedy of Joseph 7-9 drew large audiences and well-merited applause. The County Circus 10-12, Annie Ward Tiffany 14.—ITEMS: Proctor's kept open all the night of election where returns were read by Manager Lloyd. Those who attended the performance of the evening were allowed to remain, to others an admission of fifty cents was charged after half past ten.—The Bostonians' receipts for their single engagement here was over eighteen hundred dollars.—Will Gillette cast his ballot here, and in the evening attended the Joseph performance.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Agnes Wallace Villa in The World Against Her to a crowded house 8. Robert Mantell in The Face in the Moonlight to a large and fashionable audience 10.

BRIDGEPORT.—BUNNELL THEATRE (E. S. Gibbons, manager): Lord Rooney 3; good business. Robert Mantell presented The Face in the Moonlight 5 to a very large audience; play and co. excellent. Harry Lacy, supported by Emily Rigl, in The Planter's Wife 9 to light business.—GRAND OPERA HOUSE (E. S. Gibbons, manager): Theresa Newcomb in New Mexico 7, 9 to a series of good houses at popular prices.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): The Hustler appeared 4. Georgia Minstrels 5; Spider and Fly co. 14.

GEORGIA.

COLUMBUS.—SPRINGER'S OPERA HOUSE (C. P. Springer, manager): Jarbeau 2, 3; Grau's Opera co. 4, 5; both to good receipts.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (W. T. Glover, manager): Richards and Pringle's Georgia Minstrels 19; top heavy house and of pronounced Ethiopian hue. The Dazzler 7 to a very large house; very satisfactory performance.—ITEMS: J. MacKay, ahead of the Deshon co., sends his regards to THE MIRROR.—The Rev. Golden, of the local Baptist Church, emulating some of the blatant preachers tramping around the country, delivered a most absurd, fierce and uncalled for sermon against the stage, its exponents, its organs, dramatic editors, critics, correspondents, etc., etc.

ATHENS.—NEW OPERA HOUSE (F. S. Morton, manager): Charles Hanford's Julius Cæsar co. to fair business. Vernona Jarbeau in Starlight 7; satisfactory performance to a small sized audience. Spider and Fly 8.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): Jules Grau's Opera co. in repertoire week ending 3; large audience at each performance. Vernona Jarbeau in Starlight 1, 2, and matinee; excellent business.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Corinne in Arcadia 2, 3; full houses. Scenery and costumes new and pretty. Good performance. The Hustler 8; full house. Election night returns read from stage. Receipts, $700. Ship Ahoy 16, 17; Old Homestead 18, 19.

ILLINOIS.

PEORIA.—THE GRAND (J. S. Flaherty, manager): Haverly's Minstrels 5; big audience. The old favorites, Billy Rice, E. M. Hall, and E. M. Kayne received a royal welcome. The Haverly Quartette is very fine. Kidnapped 8; Friends 11.—ITEMS: W. Bob Holland, a well known Chicago newspaper man of acknowledged ability, is press representative at the Grand, and devotes his entire time to the interests of that house. After this season the Grand will become a two-night stand. Good attractions can always play at least two nights here with success.—Fred. Lee, Peoria's celebrated whistler, left here last week to join The Two Old Cronies co.—Col. J. H. Haverly while here presented Manager Flaherty with a handsome gold ring representing a snake, the head being set with a beautiful ruby.—Harry Lee came in last week ahead of the Friends co. Mr. Lee has been on the road twenty-five years. His recent engagement was with Joseph Jefferson. He left "Rip" only because his seasons were too small, being about twenty weeks.

QUINCY.—OPERA HOUSE (A. Doerr, manager): Gilmore's Band gave us an excellent concert Nov. 1 to a fair house. A Social Session to a small house 3. Haverly's Minstrels 8; Pete Baker 12; Private Secretary 24.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): M. B. Leavitt's Spider and Fly 2; large house. Haverly's Minstrels pleased a good house 4. Gilmore's Band 6; Lost Paradise 7.

STERLING.—ACADEMY OF MUSIC (Purcell and Hass, managers): The Shuberts delighted a large audience 5.

CAIRO.—NEW CAIRO OPERA HOUSE (Sol. A. Silver, manager): Charles A. Gardner in Captain Karl to a fair-sized house 7.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Ienks, manager): Theodore Thomas' Orchestra 1; large and well-pleased audience. Spider and Fly 3; S. R. O. Gilmore's Band 8; crowded house; good entertainment.

STREATOR.—PLUME OPERA HOUSE (J. E. Williams, manager): May Bretonne co. 7-9 in Lord Arlington's Daughter, Zip, and Mercy's Marriage. Heavy business.

AURORA.—EVANS' GRAND OPERA HOUSE (Ed. Northam, manager): A Barrel of Money 2; fair house. One of the Bravest 3; good business. Thomas W. Keene and co. in Richard III. 7; full house. It was the first anniversary of the opening of the new house. Decorations and music fine.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Despite a Republican rally The Lost Paradise had a good house 2. Agnes Herndon 23; The Wife 24; The Charity Ball 25; The Private Secretary 28.

BLOOMINGTON.—NEW GRAND (C. E. Perry manager): Mr. and Mrs. Sidney Drew 2; medium business. Haverly's Minstrels 3; good house. Gilmore's Band 6, 7; fair business.

ENGLEWOOD.—MARLOWE THEATRE (Miller and Rogers, managers): Old Jed Prouty delighted a crowded house 7. Nellie McHenry 19; Ole Olson 20-21.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): A Social Session 2; good business. The co. appeared here last season at the Odeon Hall, and won the good will of their audience. Upon their return this month the attendance showed that they remembered the co.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): Richard Golden in Old Jed

Prouty 8; large and well pleased audience. The Imperial Comedy co. in Bad's Girl 14; The Private Secretary 17; Joseph Murphy in Kerry Gow 18.

FREEPORT.—Germania Opera House: Rentfrow's Jolly Pathfinders 7-12.

GALESBURG.—The Auditorium (F. S. Berquist, manager): Andrews' Opera co. pleased a fair house. Pete Baker 10; Jed Prouty 11; both have large advance sales.

INDIANA.

INDIANAPOLIS.—Grand Opera House (Dickson and Talbott, managers): Lillian Russell opened to the largest and most brilliant audience of the season 7 at advanced prices, and gave the best representation of comic opera ever seen here. The co. is superb and one of the most complete organizations seen here, including such artists as J. Hayden Coffin, Louis Harrison, W. T. Carleton, Laura Clement and others, who gave a rendition of La Cigale never to be forgotten. Devil's Auction 11, 12; The Lost Paradise 14, 15; Sol Smith Russell 17, 19.—English's Opera House (Dickson and Talbott, managers): Frank Mayo in Davy Crockett 7-9; fair houses. Power of the Press 10-12; The Isle of Champagne 14, 15.—Park Theatre: (Dickson and Talbott, managers): Whallen and Martell's Vaudeville co. to good houses 7-12; good company including Jessie Domaine, Lizzie Hall, Fanny and Kitty Burke. Lost in New York 14-19.—Empire Theatre (Bench and Fennessy, managers): Black Crook specialty co. to fair houses 7-12. The specialties by Bowen Brothers, Miss Maxwell and others were good.—Item: Jesse Williams came here from New York to direct the performance of La Cigale as Fred Eustis was retired from this position.

FORT WAYNE.—Masonic Temple (J. S. Simpson, manager): Power of the Press pleased a big house 2. Lost Paradise to S. R. O. 5. Richard Golden 16; Zeb the Clod Hopper 19.—Item: The Western Ole Olson co. missed their date at Kendallville, Ind., owing to a railroad wreck, and lay over in this city, attending the Lost Paradise performance.

EVANSVILLE.—Grand (King Cobbs, manager): Gorman's Minstrels 7; fair house. The Isle of Champagne 10, 11; Clay Clement 14, 15.—People's (T. J. Graves, manager): The Manola-Mason co. 7-9 to crowded houses. Barrel of Money 11; Baldwin Melville co. 13-19.

MADISON.—Grand Opera House (Ol Deloste, manager): Edward Carroll's Dago opened their season 7 to a fair house. Edward Merro's Concert co. 16; Old Soldier 18; Barrel of Money 21.

PLYMOUTH.—Centennial Opera House (Stevens and Lauer, managers): Ole Olson pleased a large audience 3.

LAFAYETTE.—Grand Opera House (F. E. D. McGinley, manager): Haverley's Minstrels 2 good business. Frohman's co. 7 in The Lost Paradise to a large and enthusiastic audience. Gorman's Minstrels 10.

ELKHART.—Bucklin Opera House (J. L. Broderick, manager): James T. Powers in A Mad Bargain 5; fair house; well-pleased. John C. Rice in A Knotty Affair.

FRANKFORT.—Columbia Theatre (J. J. Aughe, manager): Master and Man 3; small but enthusiastic audience. Siberia 15; U. T. C. 16. Limited Mail 18.—Item: Albert W. Aiken ahead of Siberia, and Charles F. Brown ahead of Gorman's Minstrels were here.

ANDERSON.—Doxey Opera House (R. H. Colefair, manager): Haverly's Minstrels 1; Master and Man 2; both to good business. Lost in New York to S. R. O. 5. Gorman's Minstrels 12; Fanny Rice in A Jolly Surprise 16.

IOWA.

SIOUX CITY.—Peavey Grand Opera House (E. L. Webster, manager): Side Tracked to fair business 5. Professor Bristol 10-12.

ATLANTIC.—Opera House (L. L. Tilden, manager): Spooner Dramatic co. 7 to S. R. O. Little Allie Spooner in her specialties pleased all. Co. good. Our Irish Visitors 15; Boston Comic Opera co. 18.

BURLINGTON.—Grand Opera House (F. W. Chamberlin, manager): Gilmore's Band in two concerts 2; light business; political excitement. Roland Reed in Innocent as a Lamb 5; fair business. Haverly's Minstrels 11.

MARSHALLTOWN.—Odeon Theatre (Glick and Cox, managers): Roland Reed pleased a big house 3, presenting Innocent as a Lamb.

DAVENPORT.—Burtis Opera House (Charles H. Kindt, manager): Gilmore's Band, afternoon and evening, 3; fair houses. Mr. and Mrs. Sidney Drew in That Girl From Mexico 4; good performance; medium attendance.

DECORAH.—Grand Opera House (C. J. Weiser, manager): Yon Yonson 19.

BUSCATINE.—Turner Opera House (B. Schmidt, manager): A Barrel of Money 4; Social Session 5; both to crowded houses. Pete Baker 8; Haverly's Minstrels 12.

DUBUQUE.—The Grand (William T. Roehl, manager): Sidney Drew and Mrs. Drew in That Girl From Mexico 5; small but pleased audience. A Social Session 12.

DES MOINES.—Foster's Opera House (William Foster, manager): Roland Reed 2; S. R. O. Our Irish Visitors 16. Gus Williams 17, 18.—Grand Opera House (William Foster, manager): Pete Baker 19, The Naiad Queen (local) 21, and week.—Wonderland Musee and Theatre (C. F. Handy, manager): Che Mah, Chinese dwarf 7-12.—Theatorium: Viola the Forsaken.

KENTUCKY.

BOWLING GREEN.—Potter's Opera House (J. M. Robinson, manager): South Before the War 3; big house. The co. and performance did not realize expectations.

OWENSBORO.—Temple Theatre (A. G. Sweeney, manager): Gorton's Minstrels 5; fair audience. Swedish Quartette under the auspices of the Union Lecture League to a fair-sized audience 7. Rosina Vokes 14; The Hustler 19; Ole Olson 22.—Item: Gorton's Minstrels had a date in Henderson, Ky., 4, but did not give a performance on account of the manager of the Opera House at that place giving Dockstader a date just before them.

KANSAS.

TOPEKA.—Crawford's Opera House (L. M. Crawford, manager): Our Irish Visitors 2, 3. Little Johnnie McKever, the six-year-old violinist, is one of the features. The Operator 4, 5. Play new to us; highly sensational and strongly spectacular. The twin stars are clever actors, and so much alike that they could not be told apart on the street. The scenic effects are the best of the kind ever seen here. The passing of a vestibule "night express" and the locomotive crashing through a trestle into a chasm at night, are triumphs of stage mechanism that every one should see. Private Secretary 7; Gus Williams in his new play, April Fool, 8; Eunice Goodrich 9-12.—Grand Opera House (C. F. Kendall, manager): Midsummer Night's Dream 4, 5, by Georgia Brown, of Lawrence, aided by prominent local talent. This production was probably the most satisfactory amateur entertainment ever given here.

LAWRENCE.—Bowersock's Opera House (J. D. Bowersock, proprietor): Our Irish Visitors, headed by Sam J. Ryan and Lottie Gilson 2 to good business. Co. well selected and gave a good performance. The excellent work of little Johnnie McKever was thoroughly enjoyed. Willard and William Newell, the twin stars, in The Operator 3 to fair business. Scenery good and mechanical effects novel. One of the best houses this season witnessed Gus Williams' April Fool 7. Mr. Williams is worthy of his laurels, but his success is certainly in part due to his excellent support.

DODGE CITY.—Kelly's Opera House (W. H. Pearce, manager): The Married for Money co. to a fair-sized audience 2; unsatisfactory performance. The De Lange-Rising co. in Tangled Up 17.

ATCHISON.—Price's Opera House (E. S. Brigham, manager): Willard and William Newell presented The Operator to a small house 2. Our Irish Visitors 4; poor business.

LEAVENWORTH.—Crawford's Grand Opera House (E. C. Davis, manager): Newell Brothers in The Operator pleased a good sized audience 2.—Item: Newell Brothers and Hopkins have just signed Clara Louise Thompson and George Seldon with The Operator co.

FORT SCOTT.—Opera House (Harry C. Ernich, manager): Marie Heath in A Turkish Bath drew a good house 7. The Harvest Moon, with Louise Kiral in the leading part, had a very good house 5. Anderson's Two Old Cronies 24; Peck's Bad Boy 28; Pete Baker Dec. 3.

PARSONS.—Edwards' Opera House (C. M. Johnson, manager): Henshaw and Ten Broeck in The Nabobs 2; crowded house.

WICHITA.—Crawford's Opera House (L. M. Crawford, manager): Holden Comedy co. week ending 5 to good business.

MAINE.

PORTLAND.—Lothrop's Theatre (G. E. Lothrop, manager): Professor Carpenter in his mesmerist feats 7-12; large business. Boys in repertoire 14-19.—Items: Advance Agent William E. Denison, of Nora co., was in town 8, 9.—Right Side Up and John Thomas Opera co. canceled.—Bands Across the Sea is playing to small business through this State.—Local Manager Tukesbury had a private wire put into the theatre and personally read election returns 8.

AUGUSTA.—New Opera House (Frank A. Owen, manager): Mr. Wilkinson's Widows 8; good house, for election night; performance fine. Bristol's educated horses 18, 19; Sousa's New Marine Band 24.

MASSACHUSETTS.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Denman Thompson in The Old Homestead 7; capacity of the house. Receipts over $1,100. Rob Roy 7; light house. Country Circus 17-24.—Items: The manufacturers of this city have granted the 25,000 operatives in the mills an increase of seven per cent. of wages. This will put $800,000 a year into circulation, and the theatre must profit by it. The Academy has a new drop-curtain by W. P. Hamilton, of Boston. A scene from Lake Como, Italy, is represented.—Marion Percy will open her season in this city 21 in a play called Men of Millions.

HOLYOKE.—Opera House (W. E. Kendall, manager): Rob Roy 5; small house.

NEW BEDFORD.—Opera House (W. W. Cross, manager): Dr. Bill to a fair-sized audience 8.—Items: Mrs. J. C. Omey, treasurer at the Opera House, will have her annual benefit 28, when Hallen and Hart will present their new piece, The Idea.

ATTLEBORO.—Bates' Opera House (J. G. Hutchinson, manager): Annie Pixley 7 to a good-sized audience. Of the play little can be said. It, however, gives Miss Pixley ample opportunity to exhibit her certainly charming personage. Denman Thompson and his original co. to S. R. O. 10.

LAWRENCE.—Opera House (A. L. Grant, manager): Carl A. Haswin in The Silver King 4; large house; fine performance. Crandall and Zoellner's co. in A Busy Day reopened their season here 8 to a large audience. Robert Mantel, 17; Tar and Tartar 21.

SPRINGFIELD.—Court Square Theatre (D. O. Gilmore, manager): The Fire Patrol with its realistic and startling effects drew a large audience 2. The Bostonians in Robin Hood did not suffer pecuniarily from the counter attractions of ante-election enthusiasm and activity as they had a S. R. O. audience, and were repeatedly encored 3. A fair-sized audience witnessed Mr. Wilkinson's Widows 4. A large audience greeted A Fair Rebel 8.—Items: James W. Harkins, Jr., author of The Fire Patrol, being present in the town the evening of the performance here, played the part of Jack Dallas, and his good work in that role was appreciated.—Louise Galloway, who formerly played the part of Taggs in The County Fair, is playing the part of Joan Fitzhugh in A Fair Rebel.—George B. Bates commenced his engagement with A Fair Rebel in the role of Major Watkins.—The night of 8 was the first engagement for the Fair Rebel co. after resting for two weeks in New York.

AMESBURY.—Opera House (John Mahoney, manager): Hands Across the Sea 9; S. R. O.; performance good. Sousa's New Marine Band 18; Kendall's Comedians 19; Harry Lacy in The Planters' Wife 23.

BROCKTON.—City Theatre (W. W. Cross, manager): Denman Thompson in The Old Homestead played to a packed house and turned away hundreds 2. The co. was practically the same as when seen here five years ago. Annie Pixley had a very large house that seemed to enjoy Miss Blythe of Duluth 8.—Gaiety Theatre (A. B. White, manager): A good variety co. drew good houses 7-12. Manager White gave two performances election night, commencing at 8 and 11:30, and the house was packed on both occasions.

CHELSEA.—Academy of Music (Field and Blandford, managers): Rob Roy was presented to a fair-sized audience 8. Poor performance. The only redeeming feature in the piece was Mortimer Murdock as Bailie Nichol Jarvie.

MILFORD.—Music Hall (H. E. Morson, manager): Denman Thompson in The Old Homestead drew the largest audience of the season 8. Marie Kimball, a former resident of this town, received a hearty welcome. Her favorite song, "Rock-a Bye-Baby," was heartily encored.

WALTHAM.—Park Theatre (William D. Bradstreet, manager): Thomas E. Shea made his annual visit to Waltham, appearing on 3-5 in Escaped from Sing Sing, Barred Out, and Mixed Up; business fair; performances very good. On the opening night Helen Frost, who is a Waltham girl, received a very handsome floral tribute from friends in this city. Rob Roy 9; Kendall's Comedians 14.

MICHIGAN.

LANSING.—Baird's Opera House (James J. Baird, manager): Nellie McHenry in A Night at the Circus had the largest house of the season 8; receipts $800. Rhea 21.

PORT HURON.—City Opera House (L. A. Sherman, manager): John Dillon in A Model Husband to a good house 3. Robert Downing in The Gladiator to a full house 5. Mr. Downing and Eugenia Blair were called before the curtain at the end of the fourth act.

SAGINAW.—Opera House: John Dillon in A Model Husband to a large house 4. Joseph Murphy 9; Nellie McHenry 14.

KALAMAZOO.—Academy of Music (B. A. Bush, manager): The Lost Paradise 4; very large and fashionable audience.—Grand Opera House (Harry Churchill, manager): The Labadie comb. opened 8 to fair business.

GRAND RAPIDS.—Grand Opera House (O. Stair, manager): Ole Olson was an excellent drawing card 7-12. The Swedish Ladies' Quartette made a hit. R. C. Chamberlin, an old Grand Rapids boy, is with the co. and does excellent work. Good Old Times 14-19.—Items: Ed. R. Salter, manager of the Ole Olson co. was formerly manager of the Grand and has been kept busy shaking hands with his old friends.—Smith's has put up a good bill for this week and is drawing crowds to see a more than ordinarily good specialty entertainment. Principal attractions are Crimins and Taylor, Lamoyne Brothers, Howard and Moreno.—The Manola-Mason co. will open Powers' new theatre 17. Choice of seats for the first night will be sold at auction.

MISSOURI.

CLINTON.—City Opera House (S. T. Neill, manager): Isaac Peyton Comedy co. 1-5 to crowded houses.

SEDALIA.—Wood's Opera House (Dr. H. W. Wood, manager): By Wits Outwitted, preceded by A Glimpse of Paradise, to fair attendance 3, 4. The Private Secretary 9; McClutcheon and Cooley's Theatre co. opens 14 for a week in repertoire at 10-20-30.

ST. JOSEPH.—Tootle's Opera House (C. P. Elliott, manager): The Colonel 1; fair house. Private Secretary 6; good house. Gus Williams 9; Kirmess (local talent) 11-13.

WARRENSBURG.—Opera House (Hartman and Markward, managers): By Wits Outwitted 5; fair business.

JOPLIN.—Club Theatre (Julius C. Miller manager): Marie Heath in A Turkish Bath 2 to poor business. Frank Linden in Count of Monte Cristo 5 to poor business; performance satisfactory.—Haves Opera House (H. H. Haven, manager): Isaac Payton Comedy co. opened a week's engagement to S. R. O. 7.

HANNIBAL.—Park Opera House (Watson and Price, managers): Baldwin Melville co. did a large business at popular prices week ending 5. The Harvest Moon 10.

MISSISSIPPI.

VICKSBURG.—Opera House (Piazza and Co., managers): Devil's Auction 2; big business.

MINNESOTA.

DULUTH.—Temple Opera (John T. Condon, manager): Ulie Akerstrom 2, 3 in Miss Roarer and A Little Busybody to fair houses. The Ensign 14, 15; Sidney Drew 17, 18.—The Lyceum (Arthur E. Miller, manager): Dark.—Items: John T. Condon, the enterprising manager of Temple Opera, has secured a lease of the La Crosse Theatre, La Crosse, Wis., and will in future book it in connection with his West Superior and Duluth houses. H. W. Eastman, the present popular treasurer of the Temple, will assume the management of the La Crosse Theatre, and he will be succeeded by his brother, Grant Eastman, as treasurer of the Temple. Mr. Eastman's many friends will regret the absence of his smiling countenance at the Duluth box-office, but will wish him success in his new field of labor.

MINNEAPOLIS.—Grand Opera House (J. F. Conklin, manager): Charles Dickson presented Incog 7-9. Mr. and Mrs. Sidney Drew 21-23; Daniel Sully 24-26.—Bijou Opera House (Jacob Litt, manager): The usual crowded houses greeted The Ensign 6. Ruth Carpenter, who made so many friends as a member of the stock co. last Summer, appeared as Alice with marked success. James Neill and George Fawcett deserve special mention.—Item: Jo Paige Smith, a Minneapolis boy, now in advance of The Ensign, was in town 7. Mr. Smith is genial and enterprising and deserves his success.

ST. PAUL.—Metropolitan Opera House (L. N. Scott, manager): The German Theatre co. produced The Anniversary in a very creditable manner to a large and well-pleased audience 6. Mr. and Mrs. Sidney Drew presented In Honor Bound, That Girl from Mexico, and A Scrap of Paper 7-9; large and appreciative audiences. Charles Dickson in Incog 10-12; The St. Paul Lodge of Elks' benefit matinee 11.—Litt's Grand Opera House (Frank L. Bixby, manager): M. B. Leavitt's excellent co. in The Spider and Fly 6-12 opening to big business.—Olympic Theatre (Harry Montague, manager): Montague's novel spectacle Old Age and Youth was produced with a strong cast 6-12 to good houses. New people: Lillian Williams, Annie Dare, Nellie Bennett, and J. B. Houseman in specialties. Letty Levyne is pretty and entertaining in her work and a great favorite with the patrons of this house.

ROCHESTER.—Grand Opera House (H. T. Horton, manager): Bristol's Trained Horses 2; full house.

MANKATO.—Grand Opera House (W. O. Forde, manager): Bristol's Equines 3-5; business suffered badly owing to political excitement. Side-tracked booked for 7 failed to put in an appearance or to account for not so doing. Si Plunkard 9; New Monte Cristo 23.—Item: Charles Griebel, formerly manager of the Grand, has been appointed Secretary of the State Bill Posters' Association to fill the vacancy created by the death of Victor Seward, who was murdered in Stillwater.

STILLWATER.—Grand Opera House (E. W. Durant, manager): Si Plunkard 2; very good performance to a large house.

RED WING.—Opera House (Charles L. Kellogg, manager): Whitney Mockridge Concert co. to fair business in spite of a raging blizzard and a big political demonstration at the regular hall 7. It was a musical event.

MONTANA.

HELENA.—Ming's Opera House (J. C. Remington, manager): Junior Partner well pleased audiences 4, 5. Turner's English Girls in Cleopatra 7.

BUTTE.—Maguire's Opera House (John Maguire, manager): The Junior Partner co. to large and enthusiastic audiences 1, 2. Henry Miller made a great success in Clyde Fitch's one act play Frederic Lemaitre. John T. Kelly in McFee of Dublin 14-16.—Item: Henry Miller was a guest at the Oro Plata Club 1.

PHILIPSBURG.—McDonald's Opera House (A. A. McDonald, manager): Turner's English Girls 21.

GREAT FALLS.—Opera House (C. H. Wright, manager): Frohman's co. in Junior Partner 3; audience very appreciative; receipts $740 75. John T. Kelly in McFee of Dublin 17.—Item: V. Kennedy, manager of Junior Partner co., is suffering from inflammation of the eyes.

NEBRASKA.

OMAHA.—Boyd's Theatre (Thomas F. Boyd, manager): Oscar P. Sisson and Josephine Sheperd in The Colonel 4-6 to good business. Omaha's operatic Festival, which was originated and conducted under the direct management of Miss C. C. Tennant Clary, selected Trovatore as the opening attraction 7. The house was packed with a representative audience. The leading members of the cast were Mr. Payne Clark as Maurice, Mr. M. D. Coresta as the Count, Signor Bologna as Fernando, Mme. Selma Koert Kronold as Leonora, and Mme. Morse Lee as Azucena. The rendition was a most agreeable surprise, all the parts being well rendered excepting the Azucena of Mme. Morse Lee, whose voice was fairly true but weak. The chorus also was lacking in volume. Faust and Lucia are to be given later in the week.—Farnam Street Theatre: Our Irish Visitors is doing a big business, which even the political excitement does not interfere with.—Item: Julia Marlowe was entertained in this city, last week, by her friend, Miss Della Chandler. The fortunate few who met this gifted young star find her as attractive in the drawing room as she is eminent on the stage.

KEARNEY.—Opera House (J. J. Osborn, manager): Patti Rosa in Dolly Varden 3; good business. Yon Yonson 8.

BEATRICE.—Paddock Opera House (Osborn and Graves, managers): The Colonel 1; good business. Our Irish Visitors 5; small business caused by political meetings.

FREMONT.—Love Opera House (Ellick and Miller, managers): Alba Heywood and a capable co. presented New Edgewood Folks to very fair business 4. Ten Nights in a Bar Room 8; Gus Williams 12.

NEVADA.

CARSON CITY.—Carson Opera House (George W. Richard, manager): Dan Sully and co. in The Millionaire to a full house 4.

NEW HAMPSHIRE.

PORTSMOUTH.—Music Hall (John O. Ayers, manager): Hands Across the Sea packed the house 8. Election returns were read from the stage between the acts.

NEW JERSEY.

CAMDEN.—Temple Theatre (C. L. Durban, manager): Two Sisters 4, 5; fair houses. The Dark Side of a Great City 7-9; poor houses. Midnight Alarm 10-12; Prodigal Father 14, 15. Cleveland's Minstrels 17-19.

NEWARK.—Miner's Newark Theatre (Col. W. M. Morton, manager): Digby Bell Opera co. in Jupiter to S. R. O. 7-12. Souvenirs were given the ladies. U. S. Grant 14-19.—Waldman's Opera House (Fred. Waldman, proprietor): The Night Owls 7-12; big business. Hart's Boston Novelty co. 14-19.—Jacobs' Theatre (M. W. Tobin, representative): My Jack to good houses 7-12. The Struggle of Life 14-19.

PATERSON.—Opera House (John J. Goetchius, manager): The Runaway Wife to fair business 3. Co. fair, Bartholomew's Equine Paradox 7-12; good house; exhibition fine.—People's Theatre (George E. Rogers, manager): Rose Hill's English Folly co. 3-5; good business. May Russell Burlesque co. gave three performances election day, one at 2, 8, and 12 P. M. to the capacity of the house.

TRENTON.—Taylor Opera House (Tom Taylor, manager): Hoss and Hoss 5. Harry Lacy played his return engagement in The Planter's Wife to a very satisfactory house 7. Blue Jeans 9, 10; play and co. gave entire satisfaction. The Foresters 12; Cleveland's Minstrels 16; John L. Sullivan 18; Underground 19; Medjeska 21.

HOBOKEN.—Zoss Theatre (W. S. Ross, manager): Go-Won-Go Mohawk in The Indian Mail Carrier 7-9 gave satisfaction to fair houses. The melodrama is realistic and the star, who is probably the only Indian woman on the stage, plays the title role very effectively. Two Old Cronies 10, 11 to light houses. Cleveland's Minstrels 12 pleased a fair audience and gave an excellent entertainment.—Item: Go-Won-Go Mohawk will shortly go on a starring tour through England, opening in Liverpool.

PLAINFIELD.—Music Hall (J. A. Demarest, manager): The Kid to fair business 9.

NEW YORK.

ALBANY.—Harmanus Bleecker Hall (O. H. Butler, manager): Joseph Jefferson in Rip Van Winkle 8; largest house of the season. S. R. O. J. K. Emmet in Fritz 17; A Temperance Town 18, 19; Levy's Band and the Black Patti 21, 22; June 24, 25.—Leland Opera House (H. P. Soulier, manager): Little Tippett opened to a fair house 7. Owing to the sudden illness of Edward M. Bell, Duncan B. Harrison assumed the part played by him, and under the circumstances must be credited with a success. A and I, with George P. Murphy, 9, 10; Pauline Hall in Puritania 14, 15.—Family Theatre (C. H. Smith, manager): The Rooney Family in Lord Rooney began a week's engagement 7 to a full house. Gaiety Theatre (Thomas Barry, manager): The City Club Burlesque co. filled this house 7-12. Billy Lester 14-19.

BUFFALO.—Academy of Music (Meech Bros., managers): Election week did not prevent the theatres from being well patronized. Barry and Fay in McKenna's Flirtation are as funny as ever. Hugh Fay, after a year's retirement, seems to have lost none of his former power. Mr. Barry is as rotund and jolly as ever, and Mary Ellen Ryan is as mirthful as ever. Frohman's Lyceum co. in The Grey Mare drew large and enthusiastic houses during their stay here.—Star Theatre: Joseph Jefferson in Rip Van Winkle delighted crowded houses in his old-time play.—Lyceum Theatre (H. H. Eldred, manager): The Danger Signal, with marvelous scenery and stage effects, delighted the Lyceum patrons. The Silver King 14-19.—Court Street Theatre (H. R. Jacobs, manager): Charles Davis in Alvin Joslin played to big business without his display of diamonds. The Fast Mail 14-19.—Musee Theatre (M. S. Robinson, manager): Sherman and Morrisey's Burlesque co. occupied the theatre 7-12, there being no new features in the Museum.—Shea's Music Hall (Shea and Ebernart, managers): Alice Raymond and the Le Martin Brothers augmented the co. of last week. Big business continues at Shea's. Election night crowds gathered to hear the returns.—Item: The regular season of the Buffalo Orchestra commences this month under the name of Buffalo Symphony Orchestra. Several musicians have been engaged from New York for the Winter, and everything promises a brilliant musical festival.

ROCHESTER.—Lyceum Theatre (A. E. Wolff, manager): Frohman's co. appeared before appreciative audiences 7-9 in The Grey Mare. Joseph Jefferson attracted a crowded house 10. Minnie Seligman-Cutting in My Official Wife 11, 12 to good business. Temperance Town next.—Cook Opera House (H. R. Jacobs, manager): Cleveland's Minstrels appeared to fine audiences 8, 9. The Silver King 10-12.—Academy (H. R. Jacobs, manager): The Quinlan Lawn pleased large houses week closing 12. Current Cash 14-19.—Musee Theatre (M. S. Robinson, manager): The Mexican Troubadours and a strong specialty co. filled the house during the week closing 12. Continuation of variety 14-19.

UTICA.—Opera House (H. E. Day, manager): Frank Sanger's co. gave its first representation of My Official Wife 7 before a large and highly representative audience. The performance for a first production ran very smoothly, and appeared to give entire satisfaction. Miss Seligman as Helene did some clever work, and had to respond to two curtain calls. William F. Owen as Mr. Lenox, and Paton Gibbs as the Prefect of Police, were very good. The piece is finely mounted, and My Official Wife should prove a tremendous success and a big money winner.

SYRACUSE.—Wieting Opera House (Wagner and Reis, managers): Cleveland's Minstrels gave two acceptable performances 5 to good attendance. Minnie Seligman-Cutting in My Official Wife to big business at advanced prices 8, 9. Levy's Band 11, 12; Ramsay Morris' co. in Joseph 17-19.—H. R. Jacobs' Opera House: The Silver King, with Carl A. Haswin in the title role, pleased good-sized audiences 7-9; Barry and Fay 10-12; Cruikeen Lawn 14-16.—Items: Cleveland's Minstrels gave a banquet to Boardman Cairnes, their musical director, at the Vanderbilt House 5. Mr. Cairnes left them here to join Thatcher's Tuxedo, and he will be greatly missed.—Barney Fagan was entertained at the Players' Club 6. His is another name THE MIRROR could add to its list of people who entered the profession at childhood. Mr. Fagan danced on the stage at the age of five, and has continued to do so during the past twenty-nine years, as he is now thirty-four.—Last week's MIRROR, in its list of exponents of female Irish character, mentioned, among others, Robert Munroe. This should have read George W. Munroe. Robert Munroe is a manager.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): Ada Gray in East Lynne 3; large and fairly-well pleased audience. Hole in the Ground 7; large audience. Wilkinson's Widows 22; Barry and Fay 24; McGibney Family 26.—Item: Ada Gray's East Lynne co. closed here for three weeks.

HUDSON.—Opera House: Lucier's Minstrels 7 to a fair audience.

SARATOGA SPRINGS.—Town Hall (Hill and Conlan, managers): Dark.—Putnam Music Hall (Abel Putnam, Jr., manager): Arthur C. Sidman in Squire Haskins, supported by a good co., pleased a large house 8. The singing and dancing of Eva Tanguay were leading features.

ROME.—Washington Street Opera House (Graves and Roth, managers): J. K. Emmet in Fritz in Ireland 9; Robin Hood Opera co. 11.

BINGHAMTON.—Stone's Opera House (Clarke and Delavan, managers): Levy Concert co. to a fair-sized audience 7. Joseph Jefferson 9 in Rip Van Winkle to a large and well-pleased audience. The house was sold solid three days in advance. Bostonians in Robin Hood 12; MacLean and Prescott 14.

AUBURN.—Burtis Opera House (E. S. Newton, manager): Pair of Kids to a crowded house 9. Uncle Tom's Cabin to good business afternoon and evening 5. Waite's Comedy co. opened a week's engagement to crowded houses 7.

OSWEGO.—Academy of Music (J. A. Wallace, manager): Ezra Kendall drew a good house in A Pair of Kids 3. J. K. Emmet in Fritz in Ireland to a full house 8. Robin Hood Opera co. 11; Ramsay Morris' Joseph 16; Maude Granger 25; Rooney Comedy co. 28.

AMSTERDAM.—Opera House (A. Z. Neff, manager): Telephonia 8; good-sized audience. Vreeland's Minstrels 10; good house.

LYONS.—Memorial Hall (W. J. Hines, manager): J. K. Emmet in Fritz in Ireland 7, benefit Tucker Hose Co., to large business. Only a Farmer's Daughter 19.—Item: Manager Haines is giving entire satisfaction as manager of the Opera House, and theatregoers here wish him success throughout the season.

PENN YAN.—Sheppard Opera House (C. H. Sisson, manager): Fabio Romani 3; good performance to fair business. Levy's Band gave a fine performance 8 to good business.

MOUNT VERNON.—Fifth Avenue Opera House (J. Edwin Hall, manager): U and I opened their season 7 to a good house; excellent performance. Agnes Wallace-Villa 9; light house; good performance.

CORNING.—Opera House (A. C. Arthur, manager): J. K. Emmet in Fritz in Ireland 10; large audience. Joshua Simpkins 22; Columbia Glee Club 25.

HORNELLSVILLE.—Shattuck Opera House (C. R. Purrington, manager): J. K. Emmet had a very large but not enthusiastic audience 3 at advanced prices. Cleveland's Minstrels drew largely 7.—Item: Mr. Purrington assumed the management of the Shattuck 1. He and the retiring manager, Mr. Bird, have the best wishes of all.

WATERTOWN.—City Opera House (E. M.

Gates, manager): Telephonia pleased a large audience 1. Rhea 3 drew a large and fashionable audience. Cleveland's Minstrels 4 to the capacity of the house. Boston Ideal Opera co. in Robin Hood 9.

PEEKSKILL.—Drew Opera House (F. M. Taylor, manager): Hole in the Ground 10; very large audience. Two Sisters 14; Crossen's Union Square Theatre co. in The Banker's Daughter 24.

JAMESTOWN.—Allen's Opera House (A. E. Allen, manager): Primrose and West's Minstrels 2; S. R. O. Madeline Merli 4; small house. Henry Burlesque co. 7; fair business. Peck's Under the Lion's Paw 12; Fabio Romani 14; Shackford's Said Pasha Opera co. 25.

NORTH CAROLINA.

RALEIGH.—Metropolitan Hall: (C. D. Heartt, manager): A Breezy Time to S. R. O 8; good performance. Election returns were announced from the stage. Wilfred Clarke Comedy co. 24, 25.

WINSTON.—Brown's Opera House (Brown and Brown, managers): A Breezy Time 4; good business and well-pleased audience.

OHIO.

DAYTON.—Grand (Harry E. Feicht, manager): Power of the Press 4, 5 and matinee to one of the largest engagements in the history of this theatre. Platforms were erected in the theatre, and with more than two hundred extra chairs in the aisles, still hundreds were turned away. Receipts over $2,700. The business was phenomenal, in view of the fact, that this was their third engagement here within ten months.—The Park (Harry E. Feicht, manager): Daniel A. Kelly in Shadow Detective and After Seven Years commenced a week's engagement 7 and has played to S. R. O. Sadie Hasson 14-19.—Cuba: Paul F. Nicholson is in the city ahead of the Isle of Champagne that appears at the Grand 16.—Theatres have never done the business they are now doing; crowded every night.—Charles Bacon, business manager of Power of the Press, is one of the most genial men in the profession and a hustler, too.—Sam Young's Zeb played at the Soldiers' Home 9 to a crowded house. It made a big hit and was very well received by the veterans.

COLUMBUS.—Henrietta Theatre (Dickson and Talbott, managers): The Witch, as presented by Marie Hubert Frohman and an excellently balanced co., was well received and played to good houses 3-5. Power of the Press 6-9, played by the original co., opened to a full house, with a large advance sale for the rest of the engagement; performance very good. House on the Marsh 10, 12; Sol Smith Russell in A Poor Relation 13, 16 and Peaceful Valley 17.—Grand Opera House (James G. and W. H. Miller, managers): Dark. Dockstader's Minstrels pleased a large audience 6. Mrs. James Brown Potter and Kyrle Bellew 7-9 to fine business; sale for the rest of their engagement very large. Alabama 14-16; Warde and James 17-19.—Park Theatre (Dickson and Talbott, managers): The Aborn Opera co. closed a successful week 5; satisfactory performances. Lost in New York opened to a packed house 6; S. R. O. sign out early in the evening. James B. Mackie in Grimes' Cellar Door 13-16; One of the Finest 17-19.

FINDLAY.—Turner Opera House (C. R. King, manager): Ole Olson 2; S. R. O. Edwin Terry 11, 12; Mr. Potter of Texas 13; Old Jed Prouty 17; Police Patrol 18.—Davis Opera House (Kuhl and Grauel, managers): Our Country Cousin 3; good business. Phil Peters in The Old Soldier 22.

WASHINGTON C. H.—Opera House (Edmiston and Kinneman, managers): The Cannon Ball Express 4; good house. The Witch 10.

HAMILTON.—Globe Opera House (Britley and Conner, managers): Lew Dockstader's Minstrels to a very large house 5.

TIFFIN.—Noble's Opera House (E. B. Hubbard, manager): Dan McCarthy in The Rambler from Clare to a small house 7. Star and play good, and deserved a better house.

XENIA.—Dickson's Grand Opera House (H. Dickson, manager): Ole Olson 3; packed house. Marie Hubert Frohman 14.

NEW CARLISLE.—Gem Opera House (Lowman and Stoeckstill, managers): A Pair of Jacks 5; good business; audience well pleased.

TROY.—Opera House (G. A. Brennan, manager): A Pair of Jacks 4; good business. A Prisoner for Life 18.

STEUBENVILLE.—City Opera House (W. D. McLaughlin, manager): Katherine Rober presented A Heroine in Rags to a small house 7.

SPRINGFIELD.—Grand Opera House (E. B. Foltz, manager): The Power of the Press 3; fine performance to an immense house. Marie Hubert Frohman in The Witch 11.—Black's Opera House (Samuel Waldman, manager): The German Theatre co. in Our Don Juan to a good house 2. Fanny Rice in A Jolly Surprise delighted a good-sized house 5.

OREGON.

PORTLAND.—Marquam Grand Opera House (S. H. Friedlander, manager): Niobe at popular prices week ending 5, didn't do very good business; in fact, not half as well as the play warranted. An excellent comedy co. presented it in an excellent manner, and the performance was greatly enjoyed.—Cordray's New Theatre (Cordray and Wass, managers): After a week's rest, Bumbug, with a record of two weeks' house-jamming, was revived on a *vox populi* demand, week of 2-5, and so profitably that the S. R. O. sign was hung over the box office window the entire week. The Red Light has been announced for this week, but has been postponed until 7-12. To the credit of the stock co. and managers of this house, it can be safely said that Bumbug has given more solid satisfaction to the patrons of this theatre than they have enjoyed for many a day.

PENNSYLVANIA.

PITTSTON.—Music Hall (W. D. Evans, manager): Boston Comic Opera co. 1-5; light business; they deserved better patronage. Underground 9; best house of the season. Wife for Wife 27.—Item: Miss Gertie Eastman joined the Boston Comic Opera co. here 5.

CORRY.—Weeks' Theatre (A. E. Weeks, manager): Madeline Merli 2; small but appreciative audience. The Danger Signal 4; good business. Hart's Comedians, who were to appear 9, cancelled date owing to disputed right to use the play they had intended to present. Said Pasha 15; Lillian Lewis in Lady Lil 21. W. Hull Crosby, with the Foresters, returned to New York to-day to join the co., having spent a week in this city visiting his parents and friends.

NEW CASTLE.—Opera House (R. M. Allen, Jr., manager): The House on the Marsh 3; meagre attendance. Tony Farrell in My Colleen pleased a fair-sized audience 7.

BEREESPORT.—White's Opera House (F. D. Hunter, manager): Muggs' Landing pleased a large audience 3. Andrew Mack in Irish Loyalty had a well-filled house 5. Dockstader's Minstrels, S. R. O. at advanced prices, 8. Muggs' Landing played a return date 12.—Item: Altmeyer's new theatre is being pushed to completion as rapidly as possible, and he hopes to have it open in a few months.

ERIE.—Park Opera House (Wagner and Reis, managers): The Danger Signal 5; large audience. The Henry Burlesque co. 8; good business.

HONESDALE.—Opera House (Charles P. Schuller, manager): Annie Mitchell co. 1-5; good business. Wife for Wife 11. The Kid 15. Fabio Romani 23.

WASHINGTON.—Opera House (T. G. Allison, manager): Reddy the Mail Girl came 5; fair business.

SHARON.—Carver Opera House (P. F. Davis, manager): Madeline Merli in Frou-Frou 7; good business. Widow Murphy's Goat 10.

WESTCHESTER.—Painter's Opera House (C. H. Painter, manager): Noss Jollities 1; good show; poor house.

WILKESBARRE.—Music Hall (E. C. Frank, manager): Underground (by Daniel L. Hart, a Wilkesbarre'n) 4, 5, three performances, proved a record breaker, the S. R. O. sign being displayed early both evenings, and the matinee was one of the largest in the history of the house. By request of numerous friends, Mr. Hart assumed the role of Sam Potts (the comedy part), and pleased his friends by showing that he is as clever an actor as he is a writer. The co. is a good one throughout, and the scenery plentiful and correct. Counter attractions and election interfered somewhat with the business of the Redding Stanton co. 7-9; co. good.—Grand Opera House (M. H. Burgunder, manager): James H. Wallick's Cattle King 3; good business. Blue Jeans 8 to S. R. O.; excellent performance.

ALLENTOWN.—Music Hall (R. M. Whitesell, manager): James H. Wallick in The Bandit King drew a top-heavy house 5. Election night the Allentown Cornet Band gave a late concert, during which the election returns were read from the stage; good business.—World's Muse (C. P. Dempsey, manager): New people week of 7: George Morton, Dick Alden, Hart and Irving, Louis Beauvais (the one-armed contortionist), Quantrelli, Zamassa, and Alf Darcey, who will remain as stage manager and introduce his numerous Ethiopian sketches; business very good.

BRADFORD.—Wagner Opera House (Wagner and Reis, managers): Henry Comic Opera co. 5; good attendance. Draper's Uncle Tom 22.

OIL CITY.—Opera House (B. Lowentritt, manager): A Merry Time co. to a fair house 9; audience not very well pleased.

JOHNSTOWN.—Adair's Opera House (Alexander Adair, manager): Francesca Redding 3-5; packed houses at popular prices. Florence Bindley in The Pay Train drew another large audience 8, and gave general satisfaction. Katherine Rober in Heroine in Rags 9 to large business.—Family Theatre (Harry Davis, manager): Good business.

CARBONDALE.—Opera House (Dan P. Byrne, manager): Dan Hart's play, Underground, was greeted by a big house 8.

LANCASTER.—Fulton Opera House (B. and C. A. Vecker, managers): James O'Neill presented Fontenelle to good business 5. Mr. Potter of Texas to a light house 7. James A. Reilly, in A German Soldier, attracted a large audience 8. The County Fair to good business 9.

BEAVER FALLS.—Sixth Avenue Theatre (Cashbaugh and Bell, managers): A Merry Time 5, failed to please a fair-sized audience. Pay Train 10. Patrol 25. Old Jed Prouty 21.—Opera House (P. H. Cashbaugh, manager): Dark.

WILLIAMSPORT.—Lycoming Opera House (John L. Gunter, manager): County Fair 2, 3; good business. Fantasma 7, 8; fair-sized audiences.—Academy of Music: Decker Brothers Minstrels 8; large and pleased audience.

READING.—Academy of Music (John S. Mishler, manager): Dr. Bill was well presented 3. Hose and Hose 4, concert by Germania Band 8; election returns were read from the stage. James A. Reilly in A German Soldier 9, both to good houses.—Grand Opera House (George M. Miller, manager): Gray and Stephens' comb. in Vesper Bells 3-5; performances well received. Charles J. Stevenson with a fair co. gave Enoch Arden 7-9; both companies drew good houses.—Eden Musee and Theatre (George H. Middleton, manager): Good business continues.

BRADVILLE.—Academy of Music (E. A. Hempstead, manager): Despite inclement weather, The Danger Signal drew and pleased a fair-sized audience 4. Scenery and realistic effects very fine. Boston Ideals 15.

POTTSTOWN.—Grand Opera House (C. F. Strohl, manager): Dr. Bill 4, remunerative business. Gray and Stephen's Vesper Bells 7; highly-pleased audience. The scenic effects were fine.

BUTLER.—Armory Opera House (F. M. Keene, manager): Tony Farrell in My Colleen 4; crowded house. Earl and Stephens in A Merry Time 7; poor house.

PLYMOUTH.—Opera House (R. N. Smith, manager): Boston Ideal Comic Opera co. 7-9 in Mascot, Olivette and Bohemian Girl to good business. Election returns were read from the stage 8.

MAHANOY CITY.—Opera House (J. J. Quirk, manager): Andrew Mack and good supporting co. in Irish Loyalty to a large audience 2. Kajar 4-5.

LANSFORD.—Opera House (O. Maberry, manager): Underground 3; large and enthusiastic audience.

ASHLAND.—Opera House (Theodore P. Barron, manager): Pearson's Midnight Alarm 9, large and well pleased audience.

HARRISBURG.—Grand Opera House (Markley and Co., managers): A Jolly Surprise 3; good business. Fanny Rice, although a stranger heretofore, made such a success in this skit that we have put her on our list of favorites. Mr. Potter of Texas 8; very satisfactory business; the audience was treated to the election returns between acts. Dockstader's Minstrels 12, She Couldn't Marry Three 14, The Kid 16, The Dazzler 17.—Eden Musee (Harry Davis, manager): Good houses are the rule at this family resort. Davis' Comic Opera co. gave a very good performance of The Mascot.

YORK.—Opera House (B. C. Pentz, manager): Redding Stanton co. in Pink Dominoes, Pearl of Savoy, and Dr. Jekyll and Mr. Hyde 1, 2, drew fairly well. Maclean and Prescott, favorites here, drew a remarkably large house, 3, in The Duke's Wife; performance excellent. Neil Burgess co. in The County Fair 8, election night, to a very large and delighted audience.

RHODE ISLAND.

PROVIDENCE.—Opera House (Robert Morrow, manager): Annie Pixley in a repertoire comprising Miss Blythe of Duluth, The Deacon's Daughter, and The Stormy Petrel proved a good drawing card and did an excellent business week 5. The Mapleson Opera co. in Fadette opened for a week's engagement 7 to a good house. Advance sale large. Miss Helyett 14-16; J. K. Murray Glen Da Lough 17-19.—B. F. Keith's Opera House (E. R. Byram, manager): Agnes Wallace Villa in The World Against Her closed a successful week 5. W. A. Brady's co. presented The Bottom of the Sea to a large house 7. The scenic effects are very startling and the piece was well received. The house is nearly sold up for the week and it is evident big business will be done. Hallen and Hart in The Idea 14-19.—Westminster Theatre (George H. Batcheller, manager): Harr's Boston Novelty co. packed the house week ending 5, and gave the best variety show seen here in a long time. The London Gaiety Girls 7-12 to large business. Pay Foster Burlesque co. 14-19.—Lothrop's Museum (William C. Chase, manager): May Prindle, Jay Hunt, and the stock co. in the sensational society drama, Olivia's Crime, opened for a week 7 with the usual large audience. The Governess 14-19.—Items: Manager Shibley, of Music Hall, informs your correspondent that the "Music Hall Promenade Concerts," which became so popular last season, will be given Thanksgiving Night and continue thereafter every Monday night throughout the season. The American Band will be in attendance and several New York soloists of renown have been engaged.—The New Marine Band, John Philip Sousa leader, will give a concert in Music Hall 17.—Mr. and Mrs. Denman Thompson registered at the Narragansett Hotel, Sunday, 6.—Patrons of Lothrop's Museum will notice a new programme this week. It is in book form and very neat and attractive.—George W. Siddons, or "Old Pop," as he is called, manager of the Fay Foster Burlesque co., arrived here 8.—C. A. Moffitt, of the Westminster, who has been confined to the house several days with rheumatism is out again.—All the places of amusement were packed to the roof Tuesday night, and the election returns were read from the stages.—The sale of season tickets for the Damrosch Symphony Concerts, is very large and indications point to a more successful season in this city than was accorded them last year.—E. D. Price, in advance of Miss Helyett, was here 8.—James Jay Brady, ahead of Hallen and Hart, arrived Tuesday evening, 8.—Emma Blanchard, who plays Lisette in Fadette as produced by the Mapleson Opera co., made her debut in the part of Frasquita at the matinee Wednesday, 9. The part was carried through remarkably well, and to the satisfaction of a large audience.—Amateurs: The Altair Dramatic Club, a local organization under the management of J. C. Davis, presented a double bill. That Rascal Pat and Chums to a large audience at Greenwich Street Hall Wednesday, 2. The pieces were excellently played and well staged. That Rascal Pat—cast: Pat McNoggerty, F. H. Mooney; Major Puffjacket, E. J. Chapman; Charles Livingston, A. S. Barney; Laura, Maud Phillips; Nancy, Helen Robert. Chums—cast: Mr. Breed, H. H. Thomas; Barry Breed, A. B., H. B. Lamb; Tom Burnham, J. C. Davis; Flora Strong, Clara L. Peckham; Mrs. Breed, Fanny Davis.

WOONSOCKET.—Opera House (George E. Hawes, manager): Denman Thompson in The Old Homestead 7; the S. R. O. sign was hung out three days before the night of the performance. Annie Pixley 12; Annie Ward Tiffany 16.

NEWPORT.—Opera House: Dr. Bill amused a good house 7. Mr. Wilkinson's Widows are due 21, and a new play Men of Millions comes 24. Jack Falvey, in an athletic exhibition, 17. Manager Bull is priding himself on having secured Miss Helyett for an attraction 18.

SOUTH CAROLINA.

COLUMBIA.—Opera House (Eugene Cramer, manager): The St. Felix Sisters in Life in the Rockies 4, small house. McCabe and Young's Minstrel co. 7; top-heavy house. Vernona Jarbeau 9. Deshon Comic Opera co. 24-29.

CHARLESTON.—Owens' Academy of Music (Charles W. Keogh, manager): McCabe and Young's Minstrels 2, 3; fair business. Corinne 4, 5, and matinee; full houses. Corinne was presented with a handsome basket of flowers by the local Elks. The Hustler 9, Spider and Fly 10.—Grand Opera House (L. Arthur O'Neill, manager): Deshon Opera co. 2, 3; crowded houses. Richards and Pringle's Minstrels 4; good business. Ship Ahoy 18, 19.—Items: Manager J. F. Johnson, of the Savannah Theatre, visited Manager Keogh 4.—The festive Merchants' Week drew thousands of visitors to the city, and greatly augmented the business of the theatres.—Clara Lavine severed her connection with the Deshon co. here, and left for New York with her husband, William Blaisdell; Ethel Vincent takes her place as prima donna of the co.—There promises to be a scarcity of attractions on the Southern circuit this month.—The Widow's Dance has been done here by seven cos. in about that number of weeks; Corinne has decided to eliminate this feature from her performances.—Deshon will play a return engagement at the Grand Opera House later in the season.

TENNESSEE.

MEMPHIS.—Grand Opera House (Staub and Smith, managers): William H. Crane presented the Senator, and On Probation to satisfactory business at advanced prices 1, 2. The theatregoers here are very much adverse to high prices, and have shown it by their absence from several engagements recently booked at this house. Had regular prices prevailed at these performances the "S. R. O." sign would have been displayed every night. Charles A. Gardner in Fatherland and Captain Karl 3-5; fair business. Katie Emmett next.—Lyceum Theatre (John Mahoney, manager): The Old Homestead headed by Archie Boyd to the largest houses and "banner" receipts on record here at regular prices week ending 5. The S. R. O. sign was used at each of the eight performances, and the receipts footed up to $6,350, and this against big opposition, also week before election. Rosina Vokes and Old Cronies next.—Items: The organization of an opera co. by Signor Campobello has been abandoned, the artist intending to withdraw from all public entertainments, and devoting himself to his school of singing. The determination was occasioned by recent losses endeavoring to produce opera here by local amateurs.

COLUMBIA.—Grand Opera House (T. G. Dettles, manager): Gorman's Minstrels 2; every one delighted. Gloriana 4; large and well-pleased audience.

NASHVILLE.—The Vendome (W. A. Sheetz, manager): Gloriana was delightfully presented 2, 3, but to only fair houses. South Before the War 4, 5 was in the nature of a novelty, but owing to the various other attractions in town they did not prove a very good drawing card. The Old Homestead 7-9 to S. R. O. Rosina Vokes 10-12. The advance sale of seats opened lively.—The Bijou (J. H. Mittler, manager): Lester and Williams' Comedy co. presented Me and Jack to fair business 5. The World 7-12; good business.

CHATTANOOGA.—New Opera House (Paul R. Albert, manager): The largest audience that was ever assembled in the Opera House attended the performance of Peaceful Valley by Sol Smith Russell 2 at advanced prices. The orchestra played on the stage, and standing room could not be had. Mr. Russell is a great favorite here. The play was excellent. M. B. Leavitt's Spider and Fly co. attracted a fair-sized audience 4, and gave a satisfactory performance. The Dazzler co. to light business 5; cause political excitement; co. deserved better patronage.

BROWNSVILLE.—Staub's Theatre (Staub and Smith, managers): The Spider and the Fly 3; good house. Sol Smith Russell in Peaceful Valley packed the house to the doors 4 at advanced prices. On account of the election The Dazzler drew only a fair house 7. The Old Homestead 10, 11.

TEXAS.

AUSTIN.—Millett's Opera House: Hettie Bernard-Chase in Uncle's Darling; or, Alaska, played to a jammed gallery and good lower floor 1. Weston Brothers in The Way of the World to a small house 4. The attraction was not advertised properly. Satisfactory performance.

WACO.—Garland Opera House (J. P. Garland, manager): Griffith's Faust 2; fair house. Al. G. Field's Minstrels 5; matinee and night turned people away, and gave the best minstrel performance here in years; receipts, $240.70.—Items: The members of the Katie Emmett co. donated $25 to the subscription of Mr. W. P. Mollere, and with what your correspondent got reached $50. Mr. Mollere recovered sufficiently enough so as to leave for his home. He left 3 by steamer via Galveston for New York. Miss Broach left for St. Louis, and Miss Nasbit went to Colorado.—Frank Logan and John F. Fisher, in advance of A Royal Pass, are in the city.

SHERMAN.—Opera House (Neville and Barry, managers): The largest audience that was ever in the Opera House greeted Al. G. Field's Minstrels 1, standing room was at a premium before the curtain was raised.

GREENVILLE.—King Opera House (J. O. Teagarden, manager): George C. Staley in A Royal Pass 5; fair audience.

JEFFERSON.—Chase's Opera House (A. A. Chase, manager): Huntley Comedy co. to fair business 1, 2.

FORT WORTH.—Greenwall's Opera House (Phil. Greenwall, manager): Katie Emmett, supported by her first-class co., presented her new play, Killarney, matinee and night to a full house 1. The Midnight Alarm was given 4, 5, and Saturday matinee to poor business.

DALLAS.—Opera House (George Anzy, manager): Katie Emmett in Killarney to large patronage 29; Royal Pass 9, 10; Effie Ellsler in Hazel Kirke 11.—Items: It was with the profoundest of regrets the sad news of Mrs. Brennan's (sweet Sadie Scanlan) death was received here, having made many friends during her engagement this season. Manager E. D Shaw was in the city last week in the interest of Miss Ellsler.

GALVESTON.—Greenwall's Theobot Opera House (George H. Walker, manager): Fast Mail 2, 3; fairly remunerative business. The scenic effects were very good, the acting quite the reverse. Effie Ellsler 4, 5, supported by the usual first-class co., presented Hazel Kirke and A Woman's Power. Attendance fair. Stuart Robson and Larry the Lord divided the week of 14-19.—Item: Fred. A. Green left the Weston Brothers' co. here, and took the steamer for New York.

MARSHALL.—Opera House (Wolz and Yahel, managers): George A. Staley in A Royal Pass 2; poor business.

CORSICANA.—Merchant's Opera House (Pinkston and Church, managers): John Griffiths in Faust to a large and well-pleased audience 1. Mr. Griffith receiving several curtain calls. Al. G. Field's Minstrels 4; S. R. O. Performance excellent.

SAN ANTONIO.—Grand Opera House (J. R. Tendick, manager): Weston Brothers opened here 1 to a very light house. They did not play the second night. Effie Ellsler opened 6 in Hazel Kirke to a good house; excellent co. Larry the Lord 11; Al. G. Field's Minstrels 12, 13; Royal Pass 15, 16; Paul Kauvar 19, 20.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): Milton Nobles presented A Son of Thespis and For Revenue Only to large houses 4, 5. The Stowaway drew packed galleries and good lower house 7, 8, and matinee 8.—Items: Gus Heege and the members of the Von Vonson co. lay over here several days. The Eagle Quartette sang in the Mormon Tabernacle during Sunday services, sending the beautiful "Remember Thy Creator" with fine effect.—Sainsbury and Johnson, theatrical photographers, made some excellent portraits of the Eagle Quartette and also of Gus Heege.

VERMONT.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): Charles T. Ellis in Count Casper 5; very large business.

VIRGINIA.

PETERSBURG.—Academy of Music (Thomas G. Leath, manager): A Texas Steer was received with enthusiasm by a large house 7.

LYNCHBURG.—Opera House (C. W. Beckner, manager): Little Nugget 2; good business.

STAUNTON.—Opera House: W. L. Oliver, manager): McLean-Prescott co. in The Duke's Wife 3; light house. Frank M. Wills in Wait Till the Clouds Roll By 7; poor play to a poor house. Cyrene in Pert 10.

ROANOKE.—Academy of Music (Archie Sands, manager): Casthorn's Little Nugget 3 against Forepaugh's Circus to a large and delighted audience. The Dazzler 8 with the assistance of extraordinary billing and the election returns packed the house. Everybody pleased.—Opera House (H. A. Morlier, manager): Dark.

RICHMOND.—New Richmond Theatre (Branch and Leath, managers): A Texas Steer to the largest houses of the season 2-5.

WASHINGTON.

TACOMA.—Theatre (S. C. Heilig, manager): John T. Kelly in McPhee of Dublin 1; fair house.

SEATTLE.—Opera House (J. W. Hanna, manager): Jeffreys Lewis 2, 3; large houses; first-class performance and well-pleased audiences.—Cordray's Theatre (R. E. French, manager): First appearance of George Osborne and the principal members of the Alcazar stock co. of San Francisco in A Noble Rogue 1-6; performances and business both good. The scenic effects were excellent.

WEST VIRGINIA.

WHEELING.—Opera House (Alfred Rheinstrom, manager): Katherine Rober 8; very fair business for election night.—Grand Opera House (O. C. Genther, manager): The Postmaster 7, 8; fair business.

PARKERSBURG.—Academy of Music (E. B. Cady, manager): Frank M. Wills' Wait Till the Clouds Roll By 2; small house; play medium. Augustin Neuville in The Cannon Ball Express 9 to good business; good performance and splendid mechanical effects.—Items: Parkersburg Association No. 19, American Association Railroad Clerks, have booked Blaney and Gaites' comedy-farce, A Railroad Ticket, for Saturday, Dec. 17. From the present outlook the association intends to hustle and fill the house. Should this venture repay them for their trouble they expect to play other cos.

WISCONSIN.

JANESVILLE.—Myers' Opera House (Myers Brothers, managers): M. B. Leavitt's Spider and Fly 4; fair-sized house. Charles McCarthy in One of the Bravest 8; small audience. Thomas W. Keene in Richelieu did a good business 9. Ulie Akerstrom 10; Prohman co.'s Charity Ball 11, June 12.

WEST SUPERIOR.—Grand Opera House (J. T. Congdon, manager): Ulie Akerstrom 1; small house. Notwithstanding the inclement weather a fair-sized audience greeted Daniel Frohman's Charity Ball 7, and were well repaid for their trouble.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Pete Baker in Chris and Lena to a small house 2; Spider and Fly 5; large and well-pleased audience. Ulie Akerstrom 9; Charity Ball 12; Jane 14.

CANADA.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): Rhea as Josephine to good business 7-12.—Academy of Music (Frank Kirchner, manager): A Temperance Town 7-12; large business. Dartmoor 14-19.—Opera House (Lewis Morris, manager): Fast Mail to large business 7-12. A Pair of Kids 14-19.—Items: Charles N. Pratt, reported to be the oldest agent in the business, is here ahead of Ezra Kendall.—A Pair of Kids co. have some of the cleverest advertising novelties seen here in years.—Gerald Donaldson, of this city, and brother of the late William C. Donaldson, of the Love and Money co., joined that attraction in St. Louis last week.

LONDON.—Grand Opera House (A. E. Roote, manager): Primrose and West's Minstrels were thoroughly enjoyed by a large audience 4, this city being the home of Primrose before he adopted the minstrel stage as his profession. He was presented by his friends with an elegant bouquet. Under the Lion's Paw 7 drew an enthusiastic top-heavy house, the lions being the feature. Remenyi Concert co. 9 to good business.—Victoria Hall: Sara Lord Bailey, the Boston elocutionist, 3; fair house. Ralph Bingham, of Philadelphia, better known as the boy orator, and now a full-fledged entertainer, spent 6 in this city. He has just closed four weeks of engagements in Ontario.

MONTREAL.—Queen's Theatre (Sparrow and Jacobs, managers): Ezra Kendall in A Pair of Kids opened to a good house 7. Mr. Kendall is decidedly clever, and it is a pity he does not find a better vehicle for the display of his ability. A Pair of Kids is stupid even for a farce-comedy, the redeeming features are specialties, some of which are excellent, and received encores. Marie Gurney Opera co. 14-19.—Theatre Royal (Sparrow and Jacobs, managers): Hart's Big Novelty co. to good business 7-12; good variety show. Weber and Field 14-19. New Boy Tramp 21-26.—Item: The Academy of Music was dark this week owing to the closing of the Superba co., whose scenery and costumes were destroyed in the fire at Cleveland. Pauline Hall Opera co. in Puritania 14-19.

HALIFAX.—Academy of Music (H. B. Clarke, manager): George A. Baker Opera co., third week, ending 6. Large business continues. The performances were attended by Gen. Sir John Ross, Governor Daly, and officers of various English regiments here.—Items: A party of Royal Artillery officers and their friends, seventy-nine in number, attended the performance of the Bohemian Girl 3.—Manager Baker had four trunks, costumes, personal effects, orchestrations, and a number of curios, all to the value of about $7,000, in the Euclid Avenue Opera House, Cleveland, O., recently destroyed by fire, but has since learned that although the manuscripts of the operas (which were separated from the others) were burned, the other goods were saved, though badly damaged by water.—Joe Armand, William Wolff, Arthur Wooley, Irene Murphy, and Cora Bolton have become very popular here.—The military authorities here have very strict rules against persons visiting the Citadel, and many prominent people who have been in Halifax though using every means to obtain a permit to visit the Citadel, have been unsuccessful. A number of officers took Manager Baker, William Wolff, stage manager Jaxon, Irene Murphy, and others of the Baker co. through the Citadel the other day, and also through the subterranean passages. They are the first party of strangers who have ever visited that portion of these fortifications. Miss Murphy is also the first lady who has ever visited the big engine room of H. M. S. *Blake*.—Bertha Johnson, of New York, made her first appearance with the co. 5, singing an aria by Proet between the acts. The Leicester Regiment Band appeared with the co. in the finale of the second act of the Black Hussar 7.

HAMILTON.—Grand Opera House (Thomas Reche, manager): Primrose and West's Minstrels as usual gave an excellent performance to S. R. O. Waifs of New York pleased a gallery audience 4. Uncle Hiram 7; business poor. Under the Lion's Paw proved a fair drawing card 8.

ST. THOMAS.—Opera House (George T. Claris, manager): Waifs of New York 2; good business. Robert Downing in The Gladiator 4; fair house. Mr. Downing has strong support; the performance gave entire satisfaction. Ida Van Cortland in Devil's Web and Rosedale 3, 5, to well-pleased audiences. Miss Van Cortland has a strong leading

man in Wilson Day. Uncle Hiram 5 to a crowded house.—IDEM: Wilson Day wrote The Devil's Web, in which Miss Van Cortland opened her engagement here. Marie Day has a strong character part in the piece. Miss Van Cortland has many friends in St. Thomas, and always receives a warm welcome here.

CHATHAM.—GRAND OPERA HOUSE (W. W. Sease, manager): The Waifs of New York 2; crowded house. Joshua Simpkins 5; S. R. O. Lillian Lewis in Lady Lil 10.

BRANTFORD.—STRATFORD OPERA HOUSE (W. G. Killmaster, manager): Mr. and Mrs. Robert Wayne in Signal Light to light business 4. The Black Flag to a large audience 5.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them so as to reach us Friday.

DRAMATIC COMPANIES.

A TURKISH BATH: Nashville, Tenn., Nov. 14-15, Bowling Green, Ky., 21, Harrodsburg 22, Lexington 23, 24, Frankfort 25, Cincinnati, O., 27-Dec. 3.

A FAIR REBEL (Mawson's): Philadelphia, Pa., Nov. 14-19, Jersey City, N. J., 21-26.

ALCAZAR STOCK: San Francisco, Cal., July 25—indefinite.

AGNES HERNDON: Chicago, Ill., Nov. 7-19, Aurora 22, Rockford 23, Englewood 24-27.

AUNT BRIDGET'S BABY: Jersey City, N. J., Nov. 14-19.

ANNIE WARD TIFFANY: New London, Conn., Nov. 15, Woonsocket, R. I., 16, Brockton, Mass., 17, Pawtucket, R. I., 18, New Bedford, Mass., 19, Brooklyn, E. D. N. Y., 21-26.

AN AMERICAN HERO: Washington C. H., O., Nov. 16, Chillicothe 17, Circleville 18, Newark 21.

ALEXANDER SALVINI: San Diego, Cal., Nov. 15, Los Angeles 16-19, Oakland 21-24, Sacramento 26, 27, Portland, Ore., 28-Dec. 3.

ARIZONA JOE: Philadelphia, Pa., Nov. 14-19.

ALI BABA: Kansas City, Mo., Nov. 14-19, Denver, Col., 21-27.

A. M. PALMER'S STOCK: Philadelphia, Pa., Nov. 14-26, Washington, D. C., 28-Dec. 3.

ARISTOCRACY: New York city Nov. 14—indefinite.

ANNIE PIXLEY: Brooklyn, N. Y., Nov. 14-19, Philadelphia, Pa., 21-26, New York city 28-Dec. 3.

ALMA HEARNE: Smithfield, N. C., Nov. 15, Rockingham 16, 17, Bennettsville, S. C., 18, 19.

AUGUSTIN DALY: New York city Oct. 6—indefinite.

A BREEZY TIME: Richmond, Va., Nov. 15, Staunton 16, Hagerstown, Md., 17, Frederick 18, York, Pa., 19, Williamsport 21, Scranton 22, Reading 23, Hazleton 25, Allentown 26, Philadelphia 28-Dec. 3.

ARTHUR C. SIDMAN: Saugerties, N. Y., Nov. 15, Rondout 16.

AVENGER'S OATH: Catawissa, Pa., Nov. 15, Berwick 16, Carbondale 17-19.

ANNIE MITCHELL: Lebanon, Pa., Nov. 21-26.

A FAIR REBEL (Malloy and Lamb): Worcester, Mass., Nov. 18, 19, Woonsocket, R. I., 21, Plymouth, Mass., 22, Fall River 23, Salem 24, Lawrence 26, Haverhill 28, Manchester, N. H., 29, Nashua 30, Dover Dec. 1, Portland, Me., 2, 3.

A BREEZY DAY (Harry Crandall): Boston, Mass., Nov. 14-19, Hartford, Conn., 21, 22, Westfield, Mass., 23, Pittsfield 24, New Haven, Conn., 25, 26.

BOBBY GAYLOR: Chicago Ill., Nov. 1-19, Davenport, Ia., 20, Aurora, Ill., 21, Elkhart, Ind., 23, So. Bend 24, Madison, Wis., 25, Racine 26, Chicago, Ill., 27-Dec. 10.

BARNES AND SUMMERS' PLAYERS: Keokuk, Ia., Nov. 14-19.

BY PROXY: Chicago, Ill., Nov. 6-26.

BOTTOM OF THE SEA: Atlantic City, N. J., Nov. 15, Frankfort, Pa., 16, Cumberland, Md., 17, Lancaster, O., 18, Washington C. H., 19, Cincinnati 20-26.

BLACK CROOK: New York city Sept. 1—indefinite.

BILL'S BOOT: Chicago, Ill., Nov. 14-19, St. Louis, Mo., 21-26.

BLACK DETECTIVE: Brooklyn, N. Y., Nov. 14-19, Altoona, Pa., 21, Johnstown 22, Uniontown 23, Connellsville 24, Grafton, W. Va., 25, Marietta, O., 26, Parkersburg, W. Va., 28, Charleston 29, Huntington 30, Frankfort, Ky., Dec. 1, Lexington 2, 3.

BLUE JEANS: New York city Nov. 14-26.

BARREL OF MONEY: Louisville, Ky., Nov. 14-19.

BEHIND THE BARS: Petoskey, Mich., Nov. 15, Manistee 16.

BARBER AND PLOWMAN'S COMEDY: Ionia, Mich., Nov. 14-19.

BABES IN THE WOOD: Boston, Mass., Nov. 7—indefinite.

CROCKETT COMEDY: Harlan, Ia., Nov. 15, 16, Walnut 17-19.

CHARLES B. HANFORD: Knoxville, Tenn., Nov. 15, Chattanooga 16, Columbia 17, Nashville 18, 19.

COLUMBIAN PLAYERS (Orrin's): Watertown, So. Dak., Nov. 17-18.

CYRENE-HAYNES: Norfolk, Va., Nov. 15, Richmond 16, 17, Danville 18, Winston, N. C., 19, Raleigh 21, Fayetteville 22, Wilmington 23.

COUNTY FAIR: Washington, D. C., Nov. 2-6.

CHICAGO COMEDY: Jacksonville, Fla., Nov. 14-16, Fernandina 17-19, Brunswick, Ga., 21-23.

CHARLES A. GARDNER: St. Louis, Mo., Nov. 13-19, Pittsburg, Pa., 21-26, Cincinnati, O., 28-Dec. 3.

CHARLES DICKSON (Incog): Duluth, Minn., Nov. 15, 16, Fargo, N. Dak., 18, Grand Forks 19, Helena, Mont., 21, Great Falls 22, Anaconda 23, Butte City 24-26, Spokane Falls, Wash., 28.

COUNTRY CIRCUS (No. 2): New Bedford, Mass., Nov. 14-16, Fall River 17-19, Providence, R. I., 21-26.

CURED AT CASH: Rochester, N. Y., Nov. 14-19.

COUNTY FAIR (Neil Burgess's): Baltimore, Md., Nov. 14-19.

CARROLL JOHNSON: Albany, N. Y., Nov. 15, Glens Falls 16, Troy 17, Elmira 18, Poughkeepsie 19.

CHARLES A. LOGER: Delphos, O., Nov. 15, Huntington, Ind., 16, Wabash 17, Muncie 18, Anderson, 19, Dayton, O., 21-26, Columbus 28-Dec. 3.

COUNTRY CIRCUS (No. 1): Baltimore, Md., Nov. 14-19, New York city 21—indefinite.

CANNON BALL EXPRESS: Waterbury, Conn., Nov. 15, New Haven 17-19.

CLAY CLEMENT: Evansville, Ind., Nov. 15, Cairo, Ill., 16, Pine Bluff, Ark., 17, Hot Springs 18, Little Rock 19, Texarkana, Tex., 21, Shreveport, La., 22, Marshall, Tex., 23, Bonham 24, Sherman 25, 26, Dennison 28, 29, Gainesville 30, Dec. 1, Fort Worth 2, 3.

CHARLES L. DAVIS: New York city Nov. 14-19.

CALLICOTHE COMEDY: Anita, Ia., Nov. 14-19.

CARRIE LOUIS: New Haven, Conn., Nov. 14-19.

CAPT. HERNE, U. S. A.: Newark, N. J., Nov. 14-19.

CRUISKEEN LAWN: Syracuse, N. Y., Nov. 14-16, Troy 17-19.

CHARITY BALL: Milwaukee, Wis., Nov. 14-19, Oshkosh 21, Madison 22, Racine 23, Rockford, Ill., 24, 25, Joliet 26, Bloomington 28, Decatur 29, Springfield 30.

CUTLER-BATTON COMEDY: Brownwood, Tex., Nov. 14-19.

DEVIL'S AUCTION: Cincinnati, O., Nov. 13-19, Dayton 21, Logansport, Ind., 23, Danville, Ill., 24, Decatur 25, Springfield 26, St. Louis, Mo., 27-Dec. 3.

DR. BILL: Fitchburg, Mass., Nov. 15, Worcester 16, Nashua, N. H., 17, Manchester 18, Concord 19, Biddeford, Me., 21, Exeter, N. H., 22, Lawrence, Mass., 23, Haverhill 24, Portsmouth, N. H., 25, Lynn, Mass., 26, Brooklyn, N. Y., 28-Dec. 3.

DANIEL SULLY: Denver, Col., Nov. 14-19, St. Paul, Minn., 21-23, Minneapolis, 24-26, Omaha, Neb., Dec. 1-3.

DELANCE AND RISING (Tangled Up): Pueblo, Col., Nov. 15, La Junta 16, Dodge City, Kan., 17, Wichita 18.

DANGER SIGNAL: Cortland, N. Y., Nov. 15, Binghamton 16, Manch Chunk, Pa., 17, Easton 18, Chester 19, Baltimore, Md., 21-26, Brooklyn, N. Y., 28-Dec. 3.

DAISY BEVERLY: London, O., Nov. 15, 16, Circleville 17-19, Lancaster 21-23, Mt. Vernon 24-26.

DARK SECRET: Birmingham, Conn., Nov. 15, Danbury 16, 17, Waterbury 18, 19.

DANIEL A. KELLY: Union City, Ind., Nov. 14, Marion 15, Kokomo 16, Frankfort 17, Tipton 18, Anderson 19, Elwood 21, Shelbyville 22, Greensburg 23.

DARTMOOR: Toronto, Ont., Nov. 14-19.

DENMAN THOMPSON: Hartford, Conn., Nov. 15, 16, Willimantic 17, Norwich 18, New London 19, Meriden 21, Waterbury 22, New Haven 23, 24, Danbury 25, Stamford 26, Harlem, N. Y., 28-Dec. 3.

DARK SIDE OF A GREAT CITY: Philadelphia, Pa., Nov. 14-19, Annapolis, Md., 21, Cumberland 22, Wheeling, W., Va., 23, Braddock, Pa., 24, Altoona 25, Johnstown 26, Washington, D. C., 28-Dec. 3.

DANGERS OF A GREAT CITY: Cumberland, Md., Nov. 18, Washington, D. C., 21-26, York, Pa., 28, Pottstown 29.

EMMA WELLS: Thorold, Ont., Nov. 15, 16.

EUNICE GOODRICH: Wichita, Kans., Nov. 14-19, Winfield 21-26, Arkansas City 28-Dec. 3.

EUGENIA FLORENCE: New Orleans, La., Nov. 14-19.

EVA MOUNTFORD: Rochester, N. Y., Nov. 14-19.

EDWARD S. MCKEE: Glen Richey, Pa., Nov. 17, Hontzdale 18-19.

EDWIN ARDEN: Philadelphia, Pa., Nov. 14-19, New York city 21-26, Buffalo, N. Y., 28-Dec. 3.

EIGHT BELLS: Buffalo, N. Y., Nov. 14-16, Syracuse 17-19, New York city 21-26, Scranton, Pa., 28, Wilkesbarre 29, Williamsport 30, Rochester, N. Y., Dec. 1-3.

E. H. SOTHERN: Brooklyn, N. Y., Nov. 14-19.

EFFIE ELLSLER: Little Rock, Ark., Nov. 15, Pine Bluff 16, Memphis, Tenn., 17-19, Nashville 21-23, Chattanooga 24, 25, Knoxville 26, Louisville, Ky., 28-30, Columbus, O., Dec. 1-3.

E. S. WILLARD: Pittsburg, Pa., Nov. 14-19, New York city 21-Dec. 3.

FIRE PATROL: New York city Nov. 14-19, Westerly, R. I., 22, New London, Conn., 23, Middletown 24, Athol 25, Montreal, P. Q., 28-Dec. 3.

FRANK S. DAVIDSON: Everett, Pa., Nov. 15.

FRANCESCA REDDING-HUGH STANTON: Sunbury, Pa., Nov. 14-19, Elizabeth, N. J., 21-26, Holyoke, Mass., 28-Dec. 3.

FAUST (Griffith's): Evansville, Ind., Nov. 20.

FRIENDS: St. Louis, Mo., Nov. 14-19.

FANTASMA (Hanlon's): Hazleton, Pa., Nov. 15, Allentown 16, 17, Reading 18, 19.

FANNY DAVENPORT: Washington, D. C., Nov. 14-19, Brooklyn, N. Y., 21-26, Providence, R. I., 28-Dec. 3.

FAST MAIL (Southern): Memphis, Tenn., Nov. 14-16, Jackson 17, Cairo, Ill., 18, Murphysboro 19, Paducah, Ky., 20, Clarksville, Tenn., 21, Bowling Green, Ky., 23, Nashville, Tenn., 24-26, Chattanooga 28, Knoxville 29, Asheville, N. C., 30, Columbia, S. C., Dec. 1, Augusta, Ga., 2.

FABIO ROMANI: Salamanca, N. Y., Nov. 15, Hornellsville 16, Oswego 17, Ithaca 18, Waverly 19.

FROST AND FANSHAWE: Whitby, Ont., Nov. 15, Bowmansville 16, New Castle 17, Cobourg 18, Colborne 19.

FANNY RICE: Elwood, Ind., Nov. 17.

FAMILY CIRCLE: Boston, Mass., Nov. 14-19.

FRANK MAYO: Marion, Ind., Nov. 15, Pekin, Ill., 16, Bushnell 17, Quincy 18, Mobile, Mo., 19, Kansas City 21-26.

FAST MAIL (Northern): Buffalo, N. Y., Nov. 14-19, Syracuse 20, 21, Binghamton 22, Bath 23, Batavia 26, Rochester 27, 28-Dec. 3.

GEORGE C. STALEY (A Royal Pass): San Antonio, Tex., Nov. 15, 16, Columbus 17.

GUS WILLIAMS: Omaha, Neb., Nov. 14-16, Des Moines, Ia., 17, 18.

GERMAN LILLIPUTIANS: New Orleans, La., Nov. 14-19.

GLORIANA (Special): New Orleans, La., Nov. 14-19.

GOOD OLD TIMES: Grand Rapids, Mich., Nov. 14-16, Big Rapids 22, Muskegon 22, Charlotte 23, Battle Creek 24, Chicago, Ill., 27-Dec. 10.

GRAY AND STEPHENS: Washington, D. C., Nov. 14-19, Pittsburg, Pa., 21-26, Dayton, O., 28-Dec. 3.

GRIMES' CELLAR DOOR: Columbus, O., Nov. 15, 16, Union City 17, Tipton, Ind., 18, Marion 19, Frankfort 21, Peoria, Ill., 22, Pekin 23, Jacksonville 24, Bloomington 25, Streator 26, Quincy 28, Keokuk, Ia., 29, Galesburg, Ill., 30.

HOSS AND HOSS: Boston, Mass., Nov. 14-19.

HELD IN SLAVERY: Richmond, Va., Nov. 15.

HEATHCOTE AND GORDON: Paola, Kans., Nov. 15, Ottawa 16, 19, Osage City 21, 22, Council Grove 26, Hermington 28, 29, Abilene 30-Dec. 2.

HOUSE ON THE MARSH: Cincinnati, O., Nov. 14-19, Indianapolis, Ind., 21-26.

HARPER AND TAYLOR DRAMATIC: Purcell, Okla. Ter., Nov. 14-16, Ardmore 17-19, Gainesville, Tex., 21-23, Sherman 25-26.

HANDS ACROSS THE SEA: Manchester, N. H., Nov. 15, Exeter 16, Dover 17, Lynn, Mass., 18, 19.

HOLDEN COMEDY: Winfield, Kans., Nov. 14-19.

HOLE IN THE GROUND: New York city Nov. 14-19, Utica 23.

HALLEN AND HART: Providence, R. I., Nov. 14-19.

HARVEST MOON: Jacksonville, Ill., Nov. 15, Springfield 16, Peoria 17, Lincoln 18, Bloomington 19, Rockford 21, Elgin 22, Ottawa 23, Milwaukee, Wis., 24-27, Englewood, Ill., 28-30, Joliet Dec. 1, Chicago 3, 4.

HARRY LACY: Troy, N. Y., Nov. 15, 16, Hoosick Falls 17, Amsterdam 18, No Adams, Mass., 19, Fitchburg 21, Walton 22, Amesbury 23, Brockton 24, Exeter 25, Chelsea 26.

HETTIE BERNARD CHASE: Lake Charles, La., Nov. 16, New Iberia 17, Lafayette 18, Donaldsonville 20, Baton Rouge 21, 22, Port Gibson, Miss., 23, Natchez 24, Jackson 25, 26, Canton 27.

HART COMEDIANS: Hubbard, O., Nov. 15, Leetonia 16, Beaver Falls, Pa., 17, Monongahela City 17, Braddock 19.

HENSHAW AND TEN BROECK: New Orleans, La., Nov. 14-19, Mobile, Ala., 21, Montgomery 22, Columbus, Ga., 23, Atlanta 24, Birmingham, Ala., 25, Jackson, Tenn., 26, Memphis 28-30, Jackson Dec. 1, Clarksville 2, Bowling Green, Ky., 3.

HYER COMEDY: Oberlin, O., Nov. 15, 16, Lorain 17-19.

IDA VAN CORTLAND: Hamilton, Ont., Nov. 15, Owosso, Mich., 16, Chesaning 17, East Tawas 18, Oscoda 19, Alpena 21-26, Grayling 28, Cheboygan 29, Petoskey 30-Dec. 1.

IRISH LOYALTY: New Castle, Pa., Nov. 17, Youngstown, O., 18, Beaver Falls, Pa., 19, Erie 21, Corry 22, Jamestown, N. Y., 23, Olean 24, Salamanca 25.

IRENE TAYLOR: Kane, Pa., Nov. 14-19.

JOSEPH JEFFERSON: Philadelphia, Pa., Nov. 14-26.

JEFFREYS-LEWIS: Tacoma, Wash., Nov. 15, Ellensburg 16, Spokane Falls 17-19.

JANE: Boston, Mass., Nov. 7-19.

JOSEPH MURPHY: Lansing, Mich., Nov. 15, Battle Creek 16, So. Bend, Ind., 17, Ottawa, Ill., 18, Pullman 19.

JOHN T. KELLY: Spokane Falls, Wash., Nov. 15, Missoula, Mont., 16, Great Falls 17, St. Paul, Minn., 20-26.

JOHN R. CUMPSON: Dover, N. H., Nov. 17, East Stroudsburg, Pa., 18, Carbondale 19.

JANE (No. 1): Cincinnati, O., Nov. 14-19.

JUNIOR PARTNER: St. Paul, Minn., Nov. 15, 16, Minneapolis 17-19, Milwaukee, Wis., 21-26.

JOSEPHINE CAMERON: Paterson, N. J., Nov. 17-19.

JAMES J. CORBETT: Philadelphia, Pa., Nov. 14-19, New York city 21-26.

JAMES A. REILLY: Pittsburg, Pa., Nov. 14-16, Monongahela City 21, Uniontown 22, Connellsville 23, McKeesport 24, Greensburg 25, Altoona 26, Philadelphia 28-Dec. 3.

J. H. WALLICK: Pittsburg, Pa., Nov. 14-19, Johnstown 21, Shamokin 26, New York city 28-Dec. 3.

JULIA MARLOWE: San Francisco, Cal., Nov. 7-20, Fresno 21, Los Angeles 22-24, San Diego 25, Riverside 26, Oakland 28, 29, San José 30, Stockton Dec. 1.

JOHN L. SULLIVAN: Altoona, Pa., Nov. 15, York 16, Wilmington, Del., 18, Trenton, N. J., 19, Englewood 19, Brooklyn, N. Y., 21-26.

JOHN F. SHERIDAN: New York city Oct. 31—indefinite.

JAMES O'NEILL: Cleveland, O., Nov. 14-19, Pittsburg, Pa., 21-26, Zanesville, O., 28, Columbus 29, 30, Dayton Dec. 1, Springfield 2.

JARBEAU: Chattanooga, Tenn., Nov. 14, Huntsville, Ala., 16, Memphis, Tenn., 17-19, Atlanta, Ga., 21, 22, Montgomery 23, Pensacola, Fla., 24, Mobile, Ala., 25.

JAMES T. POWERS: Chicago, Ill., Nov. 7-19.

JOSIE MILLS: Ottawa, Ont., Nov. 14-19.

JOHN DREW: New York City Oct. 3—indefinite.

KATIE EMMETT: Kansas City, Mo., Nov. 13-19, Wichita, Kans., 21-23, Topeka 23, Leavenworth 24, St. Joseph, Mo., 25, 26, Omaha, Neb., 27-29, Council Bluffs, Ia., 30, Sioux City Dec. 1, 2, Mankato, Minn., 3.

KENTUCKY GIRL: Columbus, O., Nov. 14-20, Cincinnati 21-27.

KITTIE RHOADES: Charlotteville, Va., Nov. 14-16, Frederick, Md., 17-19.

KENTUCKY COLONEL: New Orleans, La., Nov. 20-26.

KATIE PUTNAM: Troy, Ala., Nov. 14, Eufaula 15, Americus, Ga., 17, Macon, 18-19.

KIDNAPPED: Kansas City, Mo., Nov. 13-19.

KATHERINE ROBER: Baltimore, Md., Nov. 14-19, Brooklyn, E. D., 21-26, So. Norwalk, Conn., 28, Bridgeport 29, 30, Hoboken, N. J., Dec. 1-3.

KING COMEDY: Milan, Tex., Nov. 15, 16, Paris 17-19.

KETTIE RILEY: Coudersport, Pa., Nov. 15, 16, Smithport 17-19.

LIMITED MAIL: Decatur, Ill., Nov. 15, Danville 16, Frankfort, Ind., 18, Huntington 19, Mansfield, O., 21, Youngstown 22, Meadville, Pa., 23, Erie 24, Bradford 25, Jamestown, N. Y., 26.

LOST PARADISE: Indianapolis, Ind., Nov. 14-16, Louisville, Ky., 17-19, Columbus, O., 21-26, Pittsburg, Pa., 28-Dec. 10.

LEWIS MORRISON: Washington, D. C., Nov. 14-19, Staunton, Va., 21, Charlestown, W. Va., 22, Lexington, Ky., 23, Louisville 24-26, Memphis, Tenn., 28-30, Decatur, Ala., Dec. 1, Nashville, Tenn., 2, 3.

LYCEUM THEATRE (Frohman's): New York city, Nov. 15—indefinite.

LITTLE NUGGET: Norwalk, Conn., Nov. 21, Milford 22, Birmingham 23, Waterbury 24, Meriden 25, Danbury 26, Matteawan, N. Y., 29, Newburgh, 30, Troy Dec. 1-3.

LORD ROONEY: Albion, N. Y., Nov. 17, Niagara Falls 18, St. Catharines, Ont., 19, Lyons, N. Y., 21, Geneva 22, Seneca Falls 23, Canandaigua 24, Watertown 25, Carthage 26.

LOUISE HAMILTON: Newark, N. J., Nov. 14-21.

LYONS COMEDY: Ohio City, O., Nov. 14-19.

LABADIE-ROWELL: Hope Ark., Nov. 15, Texarkana, Tex., 16, Sherman 18, 19, Gainesville 21, Dennison 22.

LITTLE TRIXIE: Bowling Green, O., Nov. 17, No. Baltimore 18.

LITTLE TIPPETT: New York city Nov. 7—indefinite.

LILLIAN LEWIS: Buffalo, N. Y., Nov. 14-16, Philadelphia, Pa., 28-Dec. 3.

LILLIAN TUCKER: St. Clair, Mich., Nov. 14-19, Petrolia, Ont., 21-26.

LOST IN NEW YORK: Indianapolis, Ind., Nov. 14-19.

MME MODJESKA: Philadelphia, Pa., Nov. 7-19.

MR. AND MRS. ROBERT WAYNE: New Haven, Conn., Nov. 14-19.

MCCARTHY'S MISHAPS: St. Paul, Minn., Nov. 13-19, Minneapolis, 20-26, Eau Claire, Wis., 28, La Crosse 29, Madison 30, Janesville Dec. 1, Beloit 2, La Salle, Ill., 3.

MILTON NOBLES: San Francisco, Cal., Nov. 7-27, Fresno 28, Los Angeles 29, 30, San Diego Dec. 1, Riverside 2.

MLLE RHEA: Port Huron, Mich., Nov. 15, Saginaw 16, Bay City 17, Battle Creek 18, Kalamazoo 19, Lansing 21, Jackson 22, Ann Arbor 23, Toledo, O., 24, Dowagiac, Mich., 25, 26.

MANOLA-MASON COMEDY: Detroit, Mich., Nov. 14-19.

MAYOURNEEN: Brooklyn, E. D., Nov. 14-19.

MERRY COBBLER: Dover, N. J., Nov. 17, East Stroudsburg, Pa., 18, Carbondale 19, Freeland 21, Tamaqua 22, White Haven 23, Danville 24, Frackville 25, Mahanoy City 26, Minersville 28, Shenandoah 29, Girardville 30, Mauch Chunk Dec. 1.

MID-NIGHT ALARM: Wilmington, Del., Nov. 15, Elizabeth, N. J., 16, Hoboken 17-19, Providence, R. I., 21-26, Westerly 28, Middletown, Conn., 29, New London 30, Hartford Dec. 1, Yonkers, N. Y., 2.

MISS HELYETT: Providence, R. I., Nov. 14-16, Hartford, Conn., 17, Bridgeport 18, New Haven 19, Baltimore, Md., 21-26.

MR. WILKINSON'S WIDOWS: Bridgeport Conn., Nov. 15, New Haven 16, Middletown 17, New Britain 18, Meriden 19, Newburg, N. Y., 21, Poughkeepsie 22, Yonkers 23, Trenton, N. J., 24, Lancaster, Pa., 25, Reading 26, Philadelphia 28-Dec. 3.

MR. POTTER OF TEXAS: Toledo, O., Nov. 15, Sandusky 16, Defiance 17, Fort Wayne, Ind., 18, Benton Harbor, Mich., 19.

MAY HENDERSON: Kalamazoo, Mich., Nov. 14-19.

MUGGS' LANDING: Philadelphia, Pa., Nov. 14-19.

MAUD ATKINSON: Calvert, Tex., Nov. 15, Navasota 16, 17, Hempstead 18, 19, Brenham 21, 22, Taylor 23, 24, Georgetown 25, 26.

MIDNIGHT CALL: New Haven, Conn., Nov. 15, 16.

MAY BRETONNE: So. Bend, Ind., Nov. 21-26, Goshen 28-Dec. 3.

MY QUEER AL WIFE: San Francisco, Cal., Nov. 21-Dec. 3.

MCCUTCHEON AND COOLEY: Sedalia, Mo., Nov. 14-19.

MARIE WAINWRIGHT: Harlem, N. Y., Nov. 14-26.

MINNIE LESTER: Reading, Pa., Nov. 14-19.

MRS. POTTER-KYRLE BELLEW: Chicago, Ill., Nov. 14-26, Pittsburg, Pa., 28 Dec. 3.

MY JACK (Walter Sanford's): Harlem, N. Y., Nov. 14-19, Brooklyn, 21-26, New York city 28-Dec. 3.

MARGARET MATHER: Albuquerque, N. Mex., Nov. 15, Las Vegas 16, Trinidad, Col., 17, Pueblo 18, Colorado Springs 19, Denver 21-26, Hastings, Neb., 28, Lincoln 29, 30, Omaha Dec. 1-3.

MAUDE HILLMAN: Chateaugay, N. Y., Nov. 14-16, Rouse's Point 17-19, Malone 21-26, Canton 28-30, Gouverneur Dec. 1-3.

MARRIED FOR MONEY: Salina Kans., Nov. 15, Abilene 16, Junction City 17.

MORA-WILLIAMS: Portland, Me., Nov. 14-19, Lewiston 21-26.

MADELINE MERLI: Huntington, W. Va., Nov. 15, Ashland, O., 16, Ironton 17, Portsmouth 18, Chillicothe 19, Circleville 21, Washington C. H., 22, Xenia 23, Richmond, Ind., 24, Newcastle 25, Anderson 26, Frankfort 28, Marion 29, Kokomo 30, Logansport Dec. 2.

MASTER AND MAN: St. Louis, Mo., Nov. 14-19.

MEN OF MILLIONS: New Haven, Conn., Nov. 14-16, Birmingham 17, New Hartford 18, Northampton, Mass., 19.

NEW MONTE CRISTO: St. Cloud, Minn., Nov. 15, Hastings 16, Lake City 17, Menominee 18, Hudson 19.

NOSS JOLLITY: Easton, Md., Nov. 15, Salisbury 16, Cape Charles City, Va., 17, National Home 18, Hampton 19, Newport News 21, Suffolk 22, Durham, N. C., 23, Raleigh 24, Goldsboro 25, New Berne 26, Wilmington 28, Sumter, S. C., 30, Camden Dec. 1, Chester 2.

NAT C. GOODWIN: New York city Nov. 7-Dec. 10.

NIOBE: Denver, Col., Nov. 14-19, Kansas City, Mo., 21-26.

NEW YORK DAY BY DAY: Cumberland, Md., Nov. 15, Uniontown, Pa., 16, McKeesport 17, East Liverpool, O., 18, New Castle, Pa., 19.

NEWTON BEERS: Philipsburg, Pa., Nov. 15, Bellefonte 16, Shamokin 17, Shenandoah 18, Pottsville 19, Reading 21.

NORTHERN LIGHTS: Little Falls, Minn., Nov. 14-19.

NELLIE MCHENRY: Bay City, Mich., Nov. 15, Flint 16, Coldwater 17, Chicago, Ill., 20-26.

N. S. WOOD: Chicago, Ill., Nov. 13-26, Pittsburg, Pa., 28-Dec. 3.

NUTMEG MATCH: Middletown, Conn., Nov. 15, Bridgeport 16, New Haven 17, Hartford 18, 19.

NOBODY'S CLAIM: Albany, N. Y., Nov. 15, 16.

OLE OLSON (Eastern): Chicago, Ill., Nov. 6-19, Englewood 20, 21, Joliet 22, Aurora 23, Streator 24, Centralia 25, Mt. Vernon 26, St. Louis, Mo., 27-Dec. 3.

OLD SOLDIER: Sidney, O., Nov. 15, Bellefontaine 16, Franklin 17, Madison, Ind., 18, Bowling Green, Ky., 19, Nashville, Tenn., 20-26, Louisville, Ky., 27-Dec. 3.

OLIVER BYRON: Brooklyn, N. Y., Nov. 14-19, Philadelphia, Pa., 21-26, Camden, N. J., 28-30, Chester, Pa., Dec. 1, Frankford 2.

OLD HOMESTEAD: Atlanta, Ga., Nov. 15, Augusta 16, Charleston, S. C., 17, Savannah, Ga., 18, 19, Macon 21, Columbus 22, Birmingham, Ala., 23, 24, Montgomery 25, Mobile 26, New Orleans, La., 27-Dec. 3.

ONLY A FARMER'S DAUGHTER (Jean Voorhees): Bridgeport, Conn., Nov. 14-16, Gloversville, N. Y., 18, Lyons 19, St. Catharines, Ont., 21, St. Thomas 22, Chatham 23, Jackson, Mich., 24, Litchfield, Ill., 30.

OUR GERMAN WARD: Anaconda, Mont., Nov. 15, Deer Lodge 16, Philipsburg 18, Missoula 19, Oakesdale 21, Calton 22, Moscow, Idaho, 23, Pullman, Wash., 24, Colfax 25, Pomeroy 26.

OLE OLSON (Western): Muskegon, Mich., Nov. 15, Ludington 16, Manistee 17, Big Rapids 19, Mt. Pleasant 21, East Saginaw 22, Bay City 23, Flint 24, Lansing 25, Port Huron 26.

ONE OF THE FINEST: Columbus, O., Nov. 17-19.

OUR IRISH VISITORS: Atlantic, Ia., Nov. 15, Des Moines 16, Marshalltown 17, Oskaloosa 18, Ottumwa 19, Fairfield, 21, Port Madison 22, Quincy, Ill., 23, Galesburg 24, Moline 25, Davenport, Ia., 26.

PAY TRAIN: Detroit, Mich., Nov. 13-19, Marion, Ind., 21, Elwood 22, Frankfort, Ky., 23, Logansport, Ind., 24, Tipton 25, Marion 26, Indianapolis 28-Dec. 3.

POWER OF THE PRESS: Louisville, Ky., Nov. 14-16, Cincinnati, O., 20-26, Pittsburg, Pa., 28-Dec. 3.

PAIR OF KIDS: Toronto, Ont., Nov. 14-19, Buffalo, N. Y., 21-26.

PAUL KAUVAR: Galveston, Tex., Nov. 14, 15, Houston 16, 17, Columbus 18, San Antonio, 19, 20, Austin 21, Waco 23, Corsica 24, Fort Worth 25, 26, Dallas, 28, 29, Sherman 30, Dennison Dec. 1, Greenville 2.

PERILS OF NEW YORK: Clay City, Ind., Nov. 21, Spencer 22, Bloomington 23, Martinsville 24, Franklin 25, Greenfield 26, Winchester 28, Richmond 29, Connersville 30.

POLICE PATROL: Beaver Falls, Pa., Nov. 15, Youngstown, O., 16, Warren 17, Findlay 18, Fostoria 19, Chicago, Ill., 20-Dec. 3.

PRIVATE SECRETARY: Peoria, Ills., Nov. 15, Bloomington 16, Ottawa 17, Joliet 18, Aurora, 19, Chicago, 20-26.

PATTI ROSA: Pueblo, Col., Nov. 15, Leadville 16, Aspen 17, Grand Junction 18, Salt Lake City, Utah, 19, Sacramento, Cal., 21, 22, Marysville 23, Stockton 24, San Jose 25, Oakland 26, San Francisco 28-Dec. 10.

PETE BAKER: Fairfield, Ia., Nov. 15, Ottumwa 16, Oskaloosa 17, Marshalltown 18, Des Moines 19, Omaha, Neb., 20-23.

PAYTON COMEDY: Webb City, Mo., Nov. 14-19, Fort Smith, Ark., 21-26.

PRODIGAL FATHER: Washington, D. C., Nov. 14-19.

PAIR OF JACKS: So. Bend, Ind., Nov. 15, Laporte 16, Michigan City 17, Elkhart 18, Bluffton 19.

POWER OF GOLD: New York City, Nov. 28-Dec. 3.

PAIGE PLAYERS: Jordan, Minn., Nov. 14-19.

ROB ROY: Worcester, Mass., Nov. 15, Lynn 16, 17, Manchester, N. H., 18, Burlington, Vt., 19, Montreal, P. Q., 21-26.

ROBERT MANTELL: Lawrence, Mass., Nov. 17.

RICHARD MAN-FIELD: Baltimore, Md., Nov. 14-19, Washington, D. C., 21-26, Boston, Mass., 28-Dec. 3.

REDDY THE MAIL GIRL: Tarentum, Pa., Nov. 15, Indiana 16, Blairsville 17, Irwin 18, Jeannette 19, Latrobe 21.

R. D. MACLEAN MARIE PRESCOTT: Elmira, N. Y., Nov. 15, Corning 16, Buffalo 17-19, Toronto, Ont., 21-26, Jamestown, N. Y., 28, Erie, Pa., 29, Meadville 30, Youngstown, O., Dec. 1, Johnstown, Pa., 2, Altoona 3.

RICE'S SURPRISE PARTY: Boston, Mass., Sept. 3—indefinite.

ROSE COGHLAN: New York city Oct. 24-Nov. 19.

RISSER COMEDIANS: Monongahela City, Pa., Nov. 15, Washington 16.

ROSINA VOKES: Terre Haute, Ind., Nov. 15, Evansville 16, Dayton, O., 17, 18, Columbus 19, Indianapolis, Ind., 21-23, Wheeling, W. Va., 24-26, Norfolk, Va., 28, Petersburg 29, Richmond 30, Dec. 1, Lynchburg 2.

RUNAWAY WIFE (Louise Aydelle): Baltimore, Md., Nov. 14-19, Hoboken, N. J., 21-23, Holyoke, Mass., 24, Worcester 25, 26, Waterbury, Conn., 28, Naugatuck 29, Norwalk 30, New Canaan 1, Stamford 2.

RAMSAY MORRIS COMEDY: Syracuse, N. Y., Nov. 17-19.

RILEY DRAMATIC: Pomeroy, O., Nov. 14-19, Ashland, Ky., 21-26, Maysville 28-Dec. 3.

ROLAND REED: Chicago, Ill., Nov. 6-19.

ROBERT DOWNING: Ann Arbor, Mich., Nov. 15, Jackson 16, East Saginaw 17, 18, Bay City 19, Flint 17, Battle Creek 22, Kalamazoo 23, Muskegon 24, Fort Wayne, Ind., 25, Elkhart 26, Cleveland, O., 28-30, Chicago, Ill., Dec. 1-10.

RAY L. ROYCE: Waverley, Ia., Nov. 15, Independence 16, Manchester 17, Anamosa 18.

RENTFROW'S PATHFINDERS: Galena, Ill., Nov. 14-16.

RUSSELL AND HENDERSON: Woodstown, N. J., Nov. 14-19.

REPRIEVED: Milwaukee, Wis., Nov. 15, 16.

SHE COULDN'T MARRY THREE (Lillian Kennedy): Shamokin, Pa., Nov. 15, Pottsville 16, Lebanon 17, Columbia 18, Norristown 19, Lancaster 21, West Chester 22, Bridgeton, N. J., 23, New Brunswick 24, Atlantic City 25, Burlington 26, Philadelphia, Pa., 28 Dec. 3.

SOL. SMITH RUSSELL: Columbus, O.,

U AND I: George Murphy's Co. Norwich, Conn., Nov. 15, Attleboro, Mass., 16, Lowell 17, Chelsea 18, Fitchburg 19.
UNCLE ISAAC: Middletown, N. Y., Nov. 15, Kingston 16, Poughkeepsie 17, Catskill 18, Hudson 19, Mechanicsville 21, Schuylerville 22, Fort Edward 23, Amsterdam 24, Geneva 27, Leroy 28, Buffalo 28-Dec. 3.
THE SOUDAN: New York city, Nov. 14-19.
THE DAGO: Cleveland, O., Nov. 14-19.
TWO THIEVES: Laceyville, Pa., Nov. 15, Avoca 16, Archbald 17, Jermyn 18, Forest City 19.
THE PLAYERS (Edward Vroom): Toronto Ont., Nov. 14-19, Trenton 21, Brockville 22, 23 Cornwall 24, 25.
UNCLE JOSH SPRUCEBY: Fulton, Mo., Nov. 16, Jefferson City 17, Boonville 18, Sedalia 19, Clinton 21, Nevada, 22, Aurora 23, Springfield 24, Carthage 25, Joplin 26, Pittsburg, Kan., 28, Parsons, 29, Fort Scott 30.
UNCLE TOM'S CABIN (Pfaff and Goodman's): So Berwick, Me., Nov. 15, Saco 16, Saccarappa 17.
ULLIE AKERSTROM: Toledo, O., Nov. 14-19, Chicago, Ill., 20-26.
UNDER THE LION'S PAW: Pittsburg, Pa., Nov. 14-19, Toledo, O., 21-26, Chicago, Ill., 28-Dec. 3.
U. S. GRANT: Newark, N. J., Nov. 14-19, Camden 21-22, Frankfort, Pa., 24, Wilmington, Del., 25, 26.
WHITE SQUADRON: Philadelphia, Pa., Nov. 14-26, Providence, R. I., 28-Dec. 3.
W. H. CRANE: Detroit, Mich., Nov. 14-19.
WADE-LEROYLE: Ellendale, No. Dak., Nov. 17-18, Aberdeen, So. Dak., 17-19, Groton 21, 22, Doland 24, Redfield 24-26, Huron 28-30.
WILSON BARRETT: Philadelphia, Pa., Nov. 7-9.
WILL THE CLOUDS ROLL AWAY (Wills): Roanoke, Va., Nov. 15, Danville 16, Wilmington, N. C., 17, Charleston, 18, 19.
WARDE-JAMES: Louisville, Ky., Nov. 14-16, Columbus, O., 17-19, Pittsburg, Pa., 21-26.
WAITE COMEDY: Wilkesbarre, Pa., Nov. 14-19, Easton 21-26, Philadelphia 28-Dec. 10.
WAIFS OF NEW YORK: Cincinnati, O., Nov. 14-19.
WIDOW MURPHY'S GOAT: Kittanning Pa., Nov. 15.
WESTON BROS.: Shreveport, La., Nov. 16, Texarkana, Tex., 17, Little Rock, Ark., 18, Forrest City 19, Clarksville, Tenn., 21, Princeton 22, Madisonville 23, Owensboro, Ky., 24, Lexington, 25, Mt. Sterling 26.
WORLD (J. Z. Little): Columbia, Tenn., Nov. 15, Sheffield, Ala., 16, Decatur 17, Huntsville 18, Cleveland, Tenn., 19, Bristol 20, Asheville, N. C., 23, 24, Greenville, S.C., 25, Newberry 26.
WALLERS AND RAWSON: Chippewa Falls, Wis., Nov. 15, Wabash 17, Warren 18, LaCrosse 19.
YOS WORSOS: Omaha, Neb., Nov. 13-15, Sioux City, Ia., 16, 17, Sioux Falls, So. Dak., 18, Decorah, Ia., 19, Cedar Rapids 20, Marshalltown 22, Ottumwa 23, Peoria, Ill., 24, Galesburg 25, Quincy 26.

OPERA AND CONCERT.

ANDREWS OPERA: Elden, Ia., Nov., 15, Washington 16, Tipton 17, West Liberty 18, Sigourney 22, Knoxville 23.
BROOKS ORCHESTRA: St. Paul, Minn., Nov. 15, Red Wing 16, Winona 17, LaCrosse, Wis., 18, Eau Claire 19.
BOSTON COMIC OPERA: Mahanoy City, Pa., Nov. 14-16, Tamaqua 17-19, Mahanoy City 21-23, Wilkesbarre 24-26.
BLOCK PATTI AND LEVY BAND: Erie, Pa., Nov. 15, Salamanca, N. Y., 16, Rochester 17, Troy 18, 19, Albany 21, 22, Meriden, Conn., 23, Northampton, Mass., 24, Springfield 25, 26, Boston 27, Worcester 28.
CORINNE OPERA BURLESQUE: Jackson, Miss., Nov. 15, Vicksburg 17.
DE WOLF HOPPER OPERA: New York city Aug. 15-Nov. 19.
DIGBY BELL OPERA: Wilmington, Del., Nov. 15, Harrisburg, Pa., 16, Altoona 17, Johnstown 18, Wheeling, W. Va., 19, Cincinnati, O., 21-26.
DUFF OPERA: Oakland, Cal., Nov. 14-19.
EAKERT HECK CONCERT: Alvord, Tex., Nov. 15, Decatur 16, 17, Fort Worth 18, 19.
FENCING MASTER: New York city Nov. 14—indefinite.
GEO. A. BAKER OPERA: Halifax, N. S., Oct. 17—indefinite.
HENRY MAPLESON'S OPERA: Worcester, Mass., Nov. 15, Springfield 16, Montpelier, Vt., 17, 18, Burlington 19, Montreal, P. Q., 21-26.
LILLIAN RUSSELL OPERA: Cincinnati, O., Nov. 14-19, Chicago, Ill., 21-Dec. 3.
MACKEY COMIC OPERA: Lowell, Mass., Nov. 14-19, Portland, Me., 21-26, Portsmouth, N. H., 28-Dec. 3.
NASHVILLE STUDENTS (Wright's): Lime Springs, Ia., Nov. 15, Cresco 16, Elgin, Ill., 19.
OLIVE RUSH CONCERT: Watertown, N. Y., Nov. 15, Geneva 16, Seneca Falls 17, Utica 18, Rochester 19, Penn Yan 21, Erie 22, Canton, O., 23, Pittsburg, Pa., 24, York 25, Harrisburg 26, Scranton 28, Cortland, N. Y., 29, Morristown, N. J., 30, Plainfield Dec. 1.
OBERSTROM-RENARD LYRIC ARTISTS: Bessemer, Mich., Nov. 15, Marquette 16, Calumet 17, Ishpeming 18, Negaunee 19, Oconto 21, Oshkosh, Wis., 22, Appleton 23, Fond du Lac 24, Menasha 25, Marinette 26, Menominee, Mich., 28, Escanaba 29, Manistique 30, Sault Ste. Marie Dec. 2.
ROBIN HOOD OPERA: Ogdensburg, N. Y., Nov. 15, Watertown 16, Oswego 17, Rome 18, Binghamton 19.
SOUSA'S NEW MARINE BAND: New Haven, Conn., Nov. 15, Hartford 16, Providence, R. I., 17, Haverhill, Mass., 18, Dover, N. H., 19, Boston, Mass., 20, Lowell 21, Lewiston, Me., 22, Bangor 23, Augusta 24, Rockland 25, Portland 26, Boston, Mass., 27, Salem 28, Worcester 29, Springfield 30.
SHIP AHOY OPERA: Jacksonville, Fla., Nov. 15, Savannah, Ga., 16, 17, Charleston, S. C., 18, 19, Augusta, Ga., 21, Atlanta 22, Atlanta 23, Anniston, Ala., 24, Rome, Ga., 25, Chattanooga, Tenn., 26.
TENNESSEE WARBLERS: Baltimore, Md., Nov. 14-19.
TAR AND TARTAR: Boston, Mass., Nov. 7-19.
THE ISLE OF CHAMPAGNE: Indianapolis, Ind., Nov. 14-19, Dayton, O., 26, Detroit, Mich., 27-29, Philadelphia, Pa., 21-26.
WALTER EMERSON CONCERT: Bellefontaine, O., Nov. 15, Findlay 16, Kokomo, Ind., 17, Freeport, Ill., 18, Dixon 19, Iowa City, Ia., 21, Omaha, Neb., 22, Lincoln 23, Beatrice 24, Des Moines, Ia., 25, Fort Madison 26, Garland, Ind., 28, Delphi 29, Logansport 30.

VARIETY AND BURLESQUE.

BLACK CROOK SPECIALTY: Louisville, Ky., Nov. 14-19.
BOSTON NOVELTY (Hart's): Newark, N. J., Nov. 14-19, Washington, D. C., 21-26, Hagerstown, Md., 28, Martinsburg 29, Cumberland 30, Parkersburg, W. Va., Dec. 2.
CITY SPORTS BURLESQUE: New York city Nov., 14-26.
EARLY BIRDS: Columbus, O., Nov. 14-19.
FAY FOSTER BURLESQUE: Providence, R. I., Nov. 14-19, Boston, Mass., 21-26, So. Framingham 28, Taunton 29, Fall River 30, Woonsocket, R. I., Dec. 1, Norwich, Conn., 2.
FRENCH FOLLY BURLESQUE: Paterson, N. J., Nov. 14-19.
FIELD AND HANSON VAUDEVILLE: Grand Rapids, Mich., Nov. 14-19.
GUS HILL'S NEW YORK STARS: McKeesport, Pa., Nov. 15, Martin's Ferry, O., 16, Wheeling, W. Va., 17-19, Jersey City, N. J., 21-26, Newark 28-Dec. 3.
GUS HILL NOVELTIES: Kansas City, Mo., Nov. 14-19, Chicago, Ill., 21-26, Detroit, Mich., 28-Dec. 3.
HARRY WILLIAMS METEORS: Baltimore, Md., Nov. 14-19.
HYDE'S SPECIALTY: Chicago, Ill., Nov. 13-19.
HOWARD ATHENÆUM: Philadelphia, Pa., Nov. 14-19.
HOPKINS TRANS-OCEANIC: New York city Nov. 7-19.
LONDON SPORTS: Brooklyn, E. D., Nov. 14-19.
LONDON GAIETY GIRLS: Boston, Mass., Nov. 14-19.
LAYTON'S VAUDEVILLE: La Salle, Ill., Nov. 15, Galesburg 16, Kewt 17, Mt. Sterling 18.
LESTER AND WILLIAMS BURLESQUE: Indianapolis, Ind., Nov. 14-19.
LILLA CLAY BURLESQUE: Cincinnati, O., Nov. 14-19.
MAY HOWARD BURLESQUE: New York city Nov 14-19.
MAY RUSSELL BURLESQUE: Philadelphia, Pa., Nov. 14-19.
PARISIAN FOLLY BURLESQUE: So. Chicago, Ill., Nov. 15, Valparaiso, Ind., 16, Mansfield, O., 17, Akron 18, Canton 19, Cleveland 21-26.
PARIS GAIETY GIRLS: Indianapolis, Ind., Nov. 14-19.
PERLEY AND WOODS: Brooklyn, N. Y., Nov. 14-19.
PEWLE SANGLEY BURLESQUE: Washington, D. C., Nov. 14-19, New York city 21-26.
SAM DEVERE: Pittsburg, Pa., Nov. 14-19, Cincinnati, O., 21-26, Chicago, Ill., 28-Dec. 3.
SEVEN WATSON SPECIALTY: Catskill, N. Y., Nov. 15, Ballston Spa 16.
TONY PASTOR: New York city Oct. 31—indefinite.
TURNER'S ENGLISH GIRLS: Spokane Falls, Wash., Nov. 16, Oakesdale 17, Palouse 18, Pullman 19, Lewiston 21, Moscow, Idaho, 22, Colfax, Wash., 23, Dayton 24, Walla Walla 25, Pendleton, Ore., 26, No Yakimo, Wash., 28, Ellensburg 29, Tacoma 30.
WEBER AND FIELDS VARIETY: Montreal, P. Q., Nov. 14-19.
WHALLEN AND MARTELL: St. Louis, Mo., Nov. 14-20.

MINSTRELS.

AL. G. FIELD: Houston, Tex., Nov. 15, Galveston 16, 17, Palestine 18, Marshall 19, Shreveport, La., 21, Monroe 22, Vicksburg, Miss., 23, Natchez 24, Baton Rouge, La., 25, New Orleans 27-Dec. 3.
BROWNE: No. Bend, Ind., Nov. 15, Aurora 16, Cincinnati, O., 17-19.
CLEVELAND: Orange, N. J., Nov. 15, Trenton 16.
CHARLES E. SCHILLER: Cheyenne, Wyo., Nov. 15, Laramie, 16, Rawlins 17, Rock Springs, 18, Evanston 19, Park City, Utah, 21, Salt Lake City 22, 23, Logan 24, Brigham City 25, Ogden 26, Carson, Nev., 28, Virginia City 29.
GORMAN BROTHERS: Chicago, Ill., Nov. 14-27.
GORTON: Georgetown, Ky., Nov. 15, Versailles 16, Lawrenceburg 17, Danville 18, Lexington 19, Ironton, O., 24, Catlettsburg, Ky., 25, Huntington, W. Va., 26.
HAYWOOD MASTODONS: Union City, Pa., Nov. 15, Titusville 17, Oil City 18, Greenville 19.
J. M. HAVERLY: Clinton, Iowa, Nov. 21, Cedar Rapids 22, Des Moines 23, Marshalltown 24, Council Bluffs 25.
LUCIERS: Burlington, Vt., Nov. 14, St. Albans 15, Plattsburgh 16-18.
McCABE AND YOUNG: Paris, Mo., Nov. 15, Palmyra 16, Louisiana 17, Jacksonville, Ill., 18, Jerseyville 19, Alton 20, Red Bud 21, Murphysboro 22, Chester 23, Duquoin 24, Carbondale 25, Cairo 26.
PRINCESS AND WEST: St. Louis, Mo., Nov. 14-19, Cincinnati, O., 21-26.
SWEENEY, ALVORD AND GORTAZE: Alliance, O., Nov. 15, East Liverpool 16, Wellsville 17, Bellaire 18, Washington, Pa., 19, Irwin, 21, Greensburg 22, Jeannetta 23, Johnstown 24, Hollidaysburg 25, Tyrone 26, Houtzdale 28, Philipsburg 29, Bellefonte 30.

CIRCUSES.

SELLS BROTHERS': Gadsden, Ala., Nov. 15.
WALTER L. MAIN: Malvern, Ark., Nov. 15, Beebe 16, Newport 17, Batesville 18, Paragould 19.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: Council Bluffs, Ia., Nov. 15-19, Atlantic 21, 22.
BARTHOLOMEW'S EQUINES: Newburg, N. Y., Nov. 14-16, Albany 17-19, Troy 21-23, Cohoes 24-26, Schuylerville 28-30, Amsterdam Dec. 1-3.
ELI PERKINS (Lecture): So. Bethlehem, Pa., Nov. 15, Altoona 16, Minerva, O., 17, Marietta 18, Jackson 19, Carey 21, Thorntown, Ind., 22, Huntingburg 23, Worthington 24, Princeton 25, Bowling Green, Ky., 26, Indianapolis, Ind., 28.
HOWES & CO., New Orleans, La., Nov. 7-19.
KELLAR (Magician): Philadelphia, Pa., Oct. 3—indefinite.
PROFESSOR J. HART: Turners Falls, Mass., Nov. 15, 16, Greenfield 17-19.
W. C. COUP: Minneapolis, Minn. Nov. 14-19.
WESTLAKE NEW ORLEANS MUSEUM: Shamokin, Pa., Nov. 14-19.

OPEN TIME.

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ALBION, N. Y.: New Grand Opera House, Weeks of Nov. 21, Dec. 5 and 19.
ALEXANDRIA, LA.: Dec. 5-10, 26-31.
ATLANTIC, IOWA: Opera House, Dec. 26-31, Jan. 16-31.
ABERDEEN, MISS.: Temple Opera House, Nov. 15-20, 21-30.
CAMDEN, S. C.: Camden Opera House, Nov. 21-30, Dec. 2-31, Jan. 1-20, 28-31.
CANAL DOVER, OHIO: Big 4 Opera House, Dec. 17-31, Jan. 4-14.
CLINTON, ILL.: New Fair Opera House, Dec. 5-17, 26-31, Jan. 1-14, Feb. 13-25.
COLUMBUS, KANS.: Columbus Opera House, Nov. 22-26, Dec. 5-12, 25-31, Jan 1-23, 30, 31, Feb. 2-6, 13-26.
FAYETTEVILLE, ARK.: Nov. 21-27, Dec. 19-24, Jan. 9-Feb. 4, 23-28.
FAYETTEVILLE, N. C.: Fayetteville Opera House, Fair Dates, Nov. 15-19.
GOUVERNEUR, N. Y.: Union Hall, Nov. 22, 23, 25-29, 21 to 30, Dec. 4-25, Jan. and Feb.
KEARNEY, NEB.: Kearney Opera House, Nov. 28-30, Dec 1-24.
LOCKPORT, N. Y.: Hodge Opera House, Weeks of Nov. 28, Dec. 5 and 19.
LUZERNE, PA.: Boughton's Opera House, Holiday dates open.
MT. CARMEL, PA.: Burnside Post Opera House, Nov. 21-26.
NIAGARA FALLS, N. Y.: Orpheus Park Theatre, weeks of Nov. 28, Dec. 5 and 19.
OWENSBORO, KY.: New Temple Theatre, Dec. 22-24, 26, 29.
POTTSTOWN, PA.: Theatre Normandie, Nov. 12-24, Dec. 2-6, 24-27, 29-31.
PHOENIX, ARIZ.: Devereaux Opera House, Nov. 21-30, Dec. 2-31, Jan. 31, March 26, April 11.
SHAMOKIN, PA.: G. A. R. Opera House, Dec. 17, 23-24, 30, 31, Jan. 2, 14, 16-28.
ST. JOHNS, N. B.: St. Johns Opera House, Nov. 21-30, Dec. 2-3, Jan. 2-25, 21-30, Feb. 1-25, March 1-10.
TYRONE, PA.: Academy of Music, Nov. 21-25, 28-30, Feb. 1-4, 7-9, 21-23, 25-28.
VINTON, IOWA: Watson's Opera House, Jan., Feb. and March.
WINCHESTER, KY.: Winchester Opera House, Nov. 14-19, Dec. 5-31, Jan. 9-24, Feb. 13-26, March 6-31.
YORK, PA.: York Opera House, Nov. 21, 22, 28-30.

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Gouverneur, N. Y.
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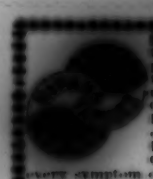

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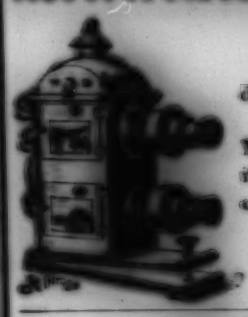

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